

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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DECEMBER 1, 1919.

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SATURDAY, JANUARY 3, 1920, AT 2.30 P.M.

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FORTNIGHTLY CONCERT, Duke's Hall, Saturday, December 6, 1919.

ORCHESTRAL CONCERT, Queen's Hall, Tuesday, December 9, 1919.

LENT TERM begins Monday, January 12. ENTRANCE EXAMINATION, Friday, January 9.

SCHOLARSHIPS in the following Subjects will be competed for in January:—Singing (Male), Violin, and Composition, also the Baume Scholarship, "In any branch of Music," for Manx Candidates only. Last day for entry, December 16.

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The EASTER TERM will commence on Monday, January 5th, 1920.

ENTRANCE EXAMINATION, Thursday, January 1st, 1920.

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CLAUD AVELING, Registrar.

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ÆOLIAN HALL.

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MORECAMBE MUSICAL FESTIVAL,

MAY 6, 7, AND 8, 1920.

SYLLABUS of COMPETITIONS is NOW READY, and may be had (price 7d., post-free) on application to Wm. C. Fawcett, Secretary, 75, Victoria Street, Morecambe.

ADVANCE IN PRICES.

The prices of certain of the Novello publications were again advanced on April 1, but the charges are still unaltered in the advertisement columns.

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EXAMINERS: Henry Beauchamp, Thomas Meux, Selina Pitt Soper, Arthur Thompson.

PIANOFORTE.—AS TEACHERS: Mary Stewart Abbott, Irene Beatrice Allison, Eva Amstell, Mary Townsend Archer, Harriet Millicent Armitage, Gladys May Baker, Dorothy Bance, Elsie Marjory Barker, Winifred May Beeton, Ruth Lilian Bertalot, Elsie Brewer, Edith Mary Bristow, Helena Brooks, Dora Challen Brown, Gwendolen Helena Browning, Evelyn Beatrice Beaumont Bryan, Muriel Flower Cadman, Joyce Carson, Thomas Henry Carter, Helen Edith Claxton, Winifred Eleanor Cole, Edmund Thorne Cooper, Frances Ellen Coulthard, Mary Johanna Culpin, Doris Doward, Rosalie Jean Elliott, Marjorie Elton, Ina Farnell, Norah Fell, Phyllis Lena Fricker, Mary Elizabeth Fuery, Gladys Jessie Garjulo, Marshall McLaren Gilchrist, Marjory Lilian Gollup, Mary Rosalind Gordon, Ann S. Grant, Arthur James Grubb, Eleanor Mary Halcornbe, Ella C. Hendy, Bertha Marie Heyne, Dorothy Ida Hill, Ethel Marjorie Holt, Margaret Little Jardine, Lilian M. Jones, Alice Mabel Kumber, Olive Mabel Lambert, Alfred John Lean, Florence Miriam Lang, Annie Longworth, Rita Lowenadler, Ethel Frances Mann, Helen Edith Matthews, Clara Iris Mattock, Ernest Hazelton McClenaghan, Muriel Craig McKibbin, Beatrice Mary Mein, Dorothy West Mellor, Victoria A. Mitchell, Gladys Helena Mitchinson, Nancy Moss, Hilda Kathleen Munday, Winifred Blanche Munday, Beatrice E. Nineham, Eva Helen Ogg, Ida Wilson Parish, Arthur John Allen Pawley, Winifred Edith Pellow, Eva Gladys Ramsey, Agnes May Rees, Alexandra Annie Reynolds, Margaret Humphrey Ritchie, Helen Violet Sutcliffe Roberts, Phyllis Winifred Russell, Kathleen Irene Salisbury, Winifred M. Scott, Edith May Shackleton, Nora Harriet Sheldon, Helen L. Smallwood, Constance Smith, Doris Snowden, Lisle Edith Spankie, Kate Stephenson, Margaret Mary Hagar Stockdale, Elaine Rosamond Sufert, Ethel Sullivan, Irene Lily Tarr, Marjorie Thompson, Mary A. Thomson, Evelyn Isobel Tucker, Dainie Vickers, Minnie Vickers, Gladys L. J. Vincent, Ethel May Vinnicombe, Nita Mary Virtue, Marion Warlick, Marjorie Waterman, Marie Way, Phyllis Mary Whiteway, Gladys Mary Williams, Cecilia Elizabeth Yeoman.

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ORGAN.—Patrick Anderson Black.

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VIOLIN.—AS TEACHERS: Netta Parker Hunter, Annie Dora Walwin.

AS PERFORMERS: Dora Hughes, H. Jean Robley.

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SYLLABUS, and Forms of Entry, on application to the Secretary. Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.

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DECEMBER 1, 1919.

TO OUR READERS.

The last number of a Volume is a suitable place for a few words about our future plans. The revival of musical activities and the widening of interests calls for some development on the part of the musical press, and we hope the following details of our prospective arrangements will show that we are at least alive to the needs of the hour, even if we do not succeed in fully meeting them.

First, we are glad to be able to say that the January number will find the *Musical Times* at its pre-war size—fifty pages of reading matter and music.

The new volume will, we trust, do something towards bringing about increased public appreciation of the work of living composers, especially those of our own country. Mr. Edwin Evans's articles on 'Modern British Composers' have done good work in this direction, and we are glad to be able to say that there are still more to come.

The chief London concerts of the month will be dealt with by Mr. Alfred Kalisch, and Mr. Francis E. Barrett will write on 'Opera in London.'

Owing to the success of the Russian Ballet, there is likely to be increased interest in choregraphy and its music. Mr. Edwin Evans will keep our readers fully informed on this subject.

Mr. William McNaught will contribute 'Choral Notes and News,' Mr. William Child will review new music, and in 'The Musicians' Bookshelf' 'Feste' will deal regularly with the latest volumes of interest to musicians.

Church and Organ Music will continue to receive a liberal amount of space, special consideration being given to the needs of the Parish Church. The Editor will contribute a series of articles on Bach's organ works, dealing with the subject from the point of view of the modern player.

As the Competitive Festival Movement will soon be once more in full swing, we shall resume the practice of including as a Supplement the *Competition Festival Record*.

News from the various parts of England has always been an important feature of the *Musical Times*. We feel that with the opening up of new musical centres the time is ripe for an increase in this department.

In addition to these regular features, we hope to maintain the journal's reputation for articles of general interest.

A good many readers have lately complained of the difficulty of obtaining copies. We take this opportunity of reminding them of the advantages of becoming subscribers, referring them for particulars to our advertisement on page 714.

MODERN BRITISH COMPOSERS.

BY EDWIN EVANS.

(Continued from November number, page 592.)

VI.—GUSTAV HOLST (concluded).

This Sanskrit period came to a head in 'The Cloud Messenger,' an ode for chorus and orchestra founded upon a poem of Kalidasa. Although dated 1910, this work occupied the composer for several years, and is the fruit of much thought. The adaptation of the text is his own, but he acknowledges indebtedness to that of Mr. R. W. Frazer, which is contained in the latter's book 'Silent Gods and Sun-Steeped Lands.' This impressive work is one of the landmarks of Holst's development as a composer. In its pages will be found in full deployment many traits of which indications are scattered throughout his earlier compositions. Did space allow, it would not be difficult to illustrate an essay on his style with quotations from this score alone. His melodic invention, his fondness for strongly accented rhythms, and all the characteristic features of his choral writing are shown here, side by side with his penetration of the poetical subject. It is not without significance that with 'The Cloud Messenger' he has taken a farewell of his Sanskrit studies, for one feels that he has expressed his point of view so fully that there can be little to be added to what he has stated here. The following example comprises the opening bars:

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It must not be supposed that during the five years which were occupied with these studies Mr. Holst neglected other forms of music. Still less should one picture him as steeped in an artificial Orientalism. There is in fact as little of the real Oriental atmosphere in his Vedic settings as there is in the hymns themselves, which are eminently Aryan. For genuine Eastern colouring one must turn to another work of the same period, the *Oriental Suite* in E minor entitled 'Beni Mora,' which is founded on reminiscences of Arab tunes heard during a holiday in Algeria. It comprises two contrasted dances, and an extended *Finale*, 'In the Street of the Ouled Nails,' from which the following is a characteristic quotation:

' BENI-MORA.'

The musical score for 'Beni-Mora' is presented in five systems. The first system includes staves for Violin (VL), Oboe (Ob.), and Flute (Fl.). The second system continues with the Violin, Flute, and Cor Anglais (Cor. Ingl.). The third system features the Violin, Flute, and Cor Anglais. The fourth system includes the Violin, Flute, and Cor Anglais. The fifth system features the Violin, Flute, and Cello (Celli.). The music is written in 12/8 time and includes various musical notations such as notes, rests, and dynamic markings like *p* and *mf*.

In a programme note the composer asks the listener to 'imagine himself in the dry, still air of the desert at night. As he approaches the oasis he hears a flute in the distance, and sees the dim outlines of a white-robed Arab procession wending its way from street to street. Above this flute melody are heard fragments of tunes answering one another. All grows more definite until he reaches the "Rue des Ouled Nails," and pausing at different entrances he hears one dance after another, each in a different key and rhythm, amidst which the procession-music remains unaltered.'

Apart from the fact that I, too, have learned to love the music of the Arabs, 'Beni Mora' has a personal interest for me inasmuch as the frequently recurring double chord:



originated as a musical dedication. There are several ways of representing the East in terms of music. First, there is the alleged authentic method, which consists in using genuine Oriental material. As the latter loses most of its peculiar twang by transposition into the tempered scale the authenticity is usually a polite fiction. Then there is the conventional manner, in which stale theatrical devices mingle with reminiscences of exhibition side-shows to produce what the man in the street, who has never been east of Tilbury, imagines to be Eastern 'atmosphere.' Thirdly, there is the method which I would describe as objective impressionism, analogous to that by which Debussy evokes a vision of Spain in his 'Iberia.' In its general features 'Beni Mora' comes under this heading, but the complete divergence of the respective temperaments, and the employment of definite reminiscences instead of vague distillations of them, produce a result which is several degrees nearer to realism without however approaching dangerously near to that shoal on which so many musical ideas have foundered. Apart from all æsthetic classification, 'Beni Mora' gives a vivid picture of the East, and one which stimulates the listener's imagination with a force to which no conventional Eastern music can attain. To the same date approximately belongs another orchestral work, the *Suite* in F major entitled 'Phantastes,' and comprising four movements—Prelude, March, 'Sleep,' and Dance, of which the first is the most successful. The music is closely associated with the spirit of Lewis Carroll.

The first important works which followed upon the Sanskrit period were choral. One is a setting of 'Hecuba's Lament' from 'The Trojan Women,' for contralto solo, female chorus, and orchestra, and the other is the 'Hymn to Dionysus' from the 'Bacchæ.' The latter is published, and in perusing it one realises, first, how much the composer profited by the experience gained in setting exotic texts, and, second, how little there was of exoticism in those settings, for the method is similar, except that it has perhaps gained in fluency and consequently in effectiveness. In all these works, whether Indian or Hellenic, the basic idea maintains its supremacy, and such local colour as may be used is incidental and subordinate. In the treatment of the 'Hymn to Dionysus' there is little that is Greek from a purely musical point of view, but the feeling that animates the music is not far removed from the Greek attitude. The inspired frenzy of the Bacchæ was purely religious, and completely devoid of the licentious element with which it became infected in the days of

the Greek decadence. A certain ruggedness of harmonic colour is demanded by the subject. A frenzied exaltation can be expressed in neutral tints, even when it has a religious character, or perhaps then least of all. On the other hand, realistic harshness would be a palpable intrusion. To hold the balance is here the composer's problem, and with his copious experience behind him Mr. Holst was well equipped for its solution.

The present stage of his evolution is represented by two works of outstanding significance, one orchestral and one choral. The former has only once been performed in its entirety, at a private function on the eve of the composer's departure for Salonika; but five of its seven movements have been given by the Royal Philharmonic Society, and three of them are included in the scheme of the Queen's Hall Symphony Concert of November 22. This monumental suite, 'The Planets,' is to be judged solely as music. Like the theosophy of some of Scriabin's later works, Holst's astrology, whilst supplying a poetic basis, does not need to be accepted by the listener for him to appreciate the musical inspiration derived from it. I have long been of the opinion that the elaborate programme of 'Prometheus' is an obstacle to its appreciation as music. 'The Planets' is in no such danger, because the programme, instead of being elaborate, is extremely simple. The generally accepted astrological associations of the various planets are a sufficient clue in themselves to the imagination. One may be sceptical concerning horoscopes, but one will nevertheless be carried away with the aggressive rhythm of 'Mars,' the 'Bringer of War,' and any schoolboy pictures 'Mercury' as the 'Winged Messenger.' The very word joviality connotes 'Jupiter,' and the sand-glass and scythe connect 'Saturn' with old age. It may be new to some to regard 'Venus' as the 'Bringer of Peace'—as she is, astrologically speaking—for many hold her responsible for strife in worldly affairs. It is also unfamiliar to hail 'Neptune,' the sea god, as a mystic, and 'Uranus' as a magician; but once these relations are established in the titles of the movements, it is easy to fall into the mood of the respective tone-poems. That is, in fact, the way to describe this work. It has outrun the dimensions of a suite, and become a cycle of seven tone-poems.

Each has its own qualities, and preferences will depend upon the individual. Perhaps 'Mars' is the most vivid, and 'Neptune' the most imaginative; but among those which appeal most readily to the listener are 'Mercury' and 'Saturn,' from which the following examples are taken:

'MERCURY.'



'SATURN.'



Of the work as a whole, it is difficult to speak in measured terms whilst still under the spell of the impression of its first hearing. It is certainly one of the most ambitious achievements in modern British music, and it has had the effect of placing its composer, in the estimation of the musical world, on a level which only a limited circle considered to be within his reach formerly. It is possible that greater familiarity may moderate, as it so often does, our first inclination to indulge in superlatives, but allowing for the laws of perspective, these seven symphonic poems seem destined to maintain their hold on our admiration for some time to come.

The other work is the 'Hymn of Jesus,' set for two choruses, semi-chorus, orchestra, pianoforte, and organ, of which a performance is promised us by the Royal Philharmonic Society in association with the newly-formed Philharmonic Choir. The text is adapted from the Acts of the Apostles, and the composer has brought to bear upon it all the experience gained in recent years.

Of other recent works should be mentioned the 'Japanese Suite,' which was originally planned for the dances of Michio Ito at the Coliseum, but has now taken its place in the repertoire; the songs for voice and violin, from which quotations were given in the portion of this article which appeared last month; and a number of choral settings of folk-songs. In these, Mr. Holst has been remarkably successful, and despite their unpretentious scope, many of his admirers rank them with his most characteristic work. I have had occasion to bring these part-songs, and also those of Mr. W. G. Whittaker, under the notice of Continental musicians, who have invariably greeted in them the expression of the true folk instinct. In fact, only the difficulty of providing a text reflecting the spirit of the original has stood in the way of their performance in many foreign musical centres.

Mr. Holst has now arrived at a very interesting stage of his development, and one which is destined to exercise the skill of the musical prophets. Will

he join the ranks of the symphonists, as 'The Planets' would seem to suggest (not astrologically), and thus take his place in the present trend of European music, or will he turn more and more to the composition of those massive choral works which have always been a characteristic feature of the English province? There is no reason why he should not fulfil both predictions, except that experience shows that one tends to react upon the other to its detriment. However, these are speculations which may be left to the future. For the present, it is sufficient to place on record the degree of eminence to which he has reached in both spheres.

LIST OF WORKS.

- 1895—Op. 1, 'The Kevoke,' opera (one Act). * †
 1896—Op. 2, *Fantasiestücke*, for oboe and strings. * †
 Op. 3, Quintet, for pianoforte and wind. * †
 Op. 4, Four Songs:
 'Margaret's slumber song,' (Laudy & Co.).
 'Soft, soft wind' (Laudy & Co.).
 'Soft and gently' *
 'Awake, my heart' (Schmidt, Boston, U.S.A.).
 1897—Op. 5, 'Clear and cool,' five-part chorus and orchestra. * †
 1898—Op. 6, 'Ornult's Draps,' scena for baritone and orchestra. * †
 1899—Op. 7, 'Walt Whitman' Overture. * †
 1900—Five part-songs:
 'Sylvia' (Novello).
 'Love is enough' (Novello).
 'Autumn.'
 'Come away, death.'
 'Love song' (Laudy).
 'Ave Maria,' eight parts, female voices (Laudy).
 Op. 10, Suite in E flat (Patron's Fund), called 'Ballet suite' (Novello).
 Op. 8, 'Cotswolds,' Symphony* (performed at Bourne-mouth, 1902).
 1902—Op. 11, 'The Youth's Choice,' opera. * †
 Op. 12, Part-songs:
 'Dream Tryst' (Novello).
 'Ve little birds' (Novello).
 'Her eyes the glow-worm lend thee.'
 'Now is the month.'
 1903—Op. 13, 'Indra,' Symphonic Poem. * †
 Op. 14, Quintet for wind. * †
 1902—Op. 15, Six baritone songs:
 'Invocation to Dawn.'
 'Fain would I.'
 'Sergeant's song.'
 'In a wood.'
 'Between us now.'
 'I will not let thee go.'
 Op. 16, Six soprano songs:
 'Calm is the morn.'
 'My true love.'
 'Weep no more' (Stainer & Bell).
 'Lovely, kind.'
 'Cradle song.'
 'Peace.'
 1903—Op. 17, 'King Estmere,' ballad for chorus and orchestra (Novello).
 1904—Op. 18, 'The Mystic Trumpeter,' soprano solo and orchestra (Patron's Fund). *
 1905—Op. 19, No. 1, 'Song of the night,' violin and orchestra. * †
 1911—Op. 19, No. 2, 'Invocation,' cello and orchestra (May Mukle, Queen's Hall, 1911). *
 Op. 20, (a) Songs from 'The Princess,' for female voices (Novello).
 (b) Four Carols for mixed voices (Bayley & Ferguson).
 1906—Op. 22, Songs without Words: 'Marching Song,' 'Country Song,' for small orchestra (Novello).
 Op. 23, 'Sita,' opera in three Acts. * †

* MS. † Never performed.

- 1907—Op. 24, 'Hymns from the Rig-Veda,' for solo voice:
 'Dawn,' 'Varuna,' 'Creation,' 'Indra,' 'Maruts,'
 'Frogs,' 'Faith,' 'Vac,' 'Varuna' (ii) (Chester).
 'The Heart Worships,' soprano song (Stainer & Bell).
 Op. 21, (a) 'Songs of the West,' orchestra (Selection of West Country Songs). *
 (b) 'Somerset Rhapsody,' orchestra (produced by Edward Mason). *
 1908—Op. 25, 'Savitri,' opera di camera (produced 1916). *
 Op. 26, 'Choral Hymns from the Rig-Veda' (Stainer & Bell):
 Group 1, Mixed chorus and orchestra.
 Group 2, Female voices and orchestra.
 Group 3, Female voices and harp.
 Group 4, Male voices and orchestra.
 (Produced in London by Edward Mason).
 1909—Op. 27, (a) Incidental Music to 'A Vision of Dante Christian' (a Maquette at St. Paul's Girls' School). *
 (b) Incidental Music to Stephen Paget (for children). *
 Op. 28, (a) First Suite for Military Band. *
 1911—Op. 28, (b) Second Suite for Military Band. * †
 1910—Op. 29, No. 1, Oriental Suite in E minor for orchestra, 'Beni Mora' (produced at Balfour Gardiner concerts). *
 1911—Op. 29, No. 2, Fantastic Suite for orchestra, 'Phantastes' (produced at Patron's Fund concert). *
 1910—Op. 30, 'The Cloud Messenger,' Ode for chorus and orchestra (produced at Balfour Gardiner's concert) (Stainer & Bell).
 'Christmas Day,' chorus and orchestra (Novello).
 Four Whittier Songs, 'Part-Songs for Children' (Novello).
 1911—Two Eastern Pictures, part-songs for female voices and harp (Stainer & Bell).
 Op. 31, No. 1, 'Hecuba's lament,' from 'The Trojan women,' for alto solo, female chorus, and orchestra. * †
 1913—Op. 31, No. 2, 'Hymn to Dionysus,' for chorus and orchestra (produced at Balfour Gardiner concert) (Stainer & Bell).
 1912—Two Psalms for chorus, strings, and organ (Augener). *
 1913—Suite in C, for string orchestra. * †
 1914—Dirge for Two Veterans, part-song for male voices and brass (Curwen).
 1915 Op. 32, 'Mars' } 'The Planets,' Suite for large
 & 'Venus' } orchestra (produced at
 1916— 'Mercury' } Royal Philharmonic Con-
 'Jupiter' } cert, 1919, with the excep-
 'Saturn' } tion of 'Venus' and
 'Uranus' } Neptune'. *
 'Neptune'. *
 1916—Op. 33, Japanese Suite for orchestra (produced at Coliseum, 1916, and Queen's Hall Promenade, 1919). *
 1916—Op. 34, Part-songs for mixed voices:
 'To-morrow shall be my dancin' g day' (Augener).
 'Bring us in good ale' (Curwen).
 'Terly Terlow' (Stainer & Bell).
 'Lullay' (Curwen).
 Op. 35, Four songs for voice and violin:
 'Jesu Sweet.'
 'I sing of a maid.'
 'My soul has sought.'
 'My leman is so true of love.' } (Chester.)
 Choruses from 'Alceste,' for female voices, harp, and flutes. * †
 Op. 36, Three hymns for chorus and orchestra (Stainer & Bell):
 'Let all mortal flesh keep silence.'
 'Turn back, O man.'
 'A festival chime.'
 Op. 36, Six Choral Folk-Songs (Curwen):
 'The seeds of love.' 'Matthew, Mark.'
 'The blacksmith.' 'Swansea Town.'
 'I love my Love.' 'There was a Tree.'

- 1917—Op. 37. The 'Hymn of Jesus,' for two choruses and semi-chorus, orchestra, pianoforte, and organ (Stainer & Bell, for the Carnegie Trust).
 1917—Op. 37. Part-songs for children:
 'The corn song' (Arnold).
 'Song of the lumbermen' (Arnold).
 'A dream of Christmas' (Curwen).
 1918—Ballet for orchestra to opera, 'The Perfect Fool.'*†
 1919—Ode to Death, chorus and orchestra (words by Walt Whitman).*†

A SLOVAK MUSIC-DRAMA.

BY ROSA NEWMARCH.

In an earlier article on Czechoslovak music contributed to this journal I drew a distinction between the popular melody of western Bohemia, which has passed under foreign influences and become more regular in its rhythms and more ordinary in its tonal system, and the folk-music of Moravia and Slovakia, which still retains its relations with the old Church modes, and shows structural peculiarities and a rhythmic pliancy not to be found in the Czech songs. Not in music alone have the peasantry of these eastern provinces preserved their old-world characteristics. Their picturesque customs, their beautiful dresses, their sense of form and colour displayed in their embroideries, pottery, and peasant arts in general, vie with their songs and dances in giving expression to a strongly-marked racial temperament. It is not surprising that the national movement of the last few decades should have taken special cognisance of these districts, which have remained the sealed treasury of ancient customs and sentiments. The mountaineers (the Vallachians) are a tragic and struggling folk, but the Moravian-Slovaks, besides being æsthetically gifted, are a handsome race; hospitable, warm hearted, passionate-tempered; fond of good wine and good horses; ardently addicted to singing, dancing, and festivity.

Some years ago a little colony of artists settled at Hodonin, not far from the Hungarian frontier. The leader of this group of painters, Joseph Upřka, has reflected in his brilliant pictures the glowing colour and energetic movement of the Slovak peasantry at work and at play. Happily—as I think—no school of music has, so far, made a similar conscious effort to exploit the local colour of Slovakia, but a good many composers have introduced touches of it into their works, while others have made complex artistic settings of some of the folk-songs in order to supply the demands of such highly organized choirs as the Society of Moravian Teachers, and others.

It was not, however, until the spring of 1916 that Leos Janacek made a more ambitious effort to interpret the soul of his race in music. An opera dealing in a realistic way with peasant life in Moravia, 'Jeji Pastorkyna' (Her Foster-daughter), although produced at the National Theatre, Prague, under war-time conditions, and at a moment of great political tension, became instantly the topic of the hour. Janacek was unknown as a composer of dramatic music, but it was no secret that he had dwelt among the folk whose

life he illustrated in his opera, and that he was intimately acquainted with their psychology, their music, and the accent and cadence of their speech. Of his success in reproducing these peculiarities in his vocal phrases I am no judge, but Slovaks have told me that with their eyes blinded they would instantly recognise the protagonists of 'Jeji Pastorkyna' as Moravian peasants.

I imagine that the first plan of the opera if it had been strictly adhered to might have proved a dramatic failure. Janacek endeavoured to pack into it the sum-total of his knowledge of the people. The result would have been an over-filled canvas—confusing in its wealth of detail, somewhat sordid in its realism. Fortunately for this work of genius in the rough, experienced advice effected a judicious selection and polishing of material, while the same experience showed how the orchestration might be artistically treated without losing its individual character. In a word, Janacek found a Kovarovic, as Moussorgsky found a Rimsky-Korsakov.

Because in a naturalistic opera dealing with everyday life, in which no atmosphere of romantic glamour or historic pageantry diverts us from the value of the plot and its literary treatment, the book is of equal importance with the music which clothes it, I make no apology for dealing with the libretto of Janacek's work in a detailed fashion. The author, Gabriella Preiss, is a woman; but her text is a strong and virile achievement. The full title of the opera is 'Jenufa: her foster-daughter; an opera from Moravian peasant-life, in three Acts.' The characters are:

Old Grannie Buryja	...	...	Contralto
Laca Klemen	{ stepbrothers, }	...	Tenor
Steva Buryja	{ her grandsons }	...	Tenor
Widow Buryja	(daughter-in-law of Grannie Buryja, a sacristan's widow)	...	Soprano
Jenufa	(her foster daughter)	...	Soprano
An old villager	...	...	Baritone
The Mayor	...	...	Bass
The Mayor's wife	...	...	Mezzo-Soprano
Karolka	(their daughter)	...	Mezzo-Soprano
A maid	...	...	Mezzo-Soprano
Barena	(the servant at the mill)	...	Soprano
Jano	(a shepherd boy)	...	Soprano
Auntie	...	...	Contralto

Act I takes place on an autumn afternoon in front of a lonely mill in the mountains. Grannie Buryja, in the foreground, is busy with a big basket of potatoes. In the background Jenufa is standing beside the mill-stream watering a pot of drooping rosemary. Presently she sets this down and, shading her eyes with her hand, gazes long into the distance. On a fallen tree trunk on the left, sits black-haired Laca, whittling and peeling a switch. We soon see very clearly what is going on in the minds of this trio. Jenufa, standing apart from the others, sings a soliloquy which reveals at once the germ of the tragedy about to be developed. 'Evening is here,' she sings, 'and Steva has not returned. What if he is taken as a recruit? What if there is no wedding, and I am brought to

shame?' And her song has a recurrent phrase, passionate and despairing: 'O, Mary, our Lady, come to my rescue!' Grannie Buryja calls Jenufa to come and help her, reproaching her for leaving her to look over the potatoes with her old, dim eyes. Laca breaks in bitterly: 'True Grannie, your eyes are too old to see everything. They cannot see the faults of Steva. But I can see clearly that I am not of your blood. All my life you have made me feel the difference.' Jenufa fires up in defence of Steva, but her anger soon subsides. She shows her plant to Grannie: 'Alas! my rosemary is dying, and they say when rosemary dies, happiness withers away.' When Laca and Jenufa are left alone for a few minutes, he makes some advances to her. She repulses him indignantly, and takes up her work on the potatoes. Laca, sore and miserable, goes back to his seat and his switch. Enters the Old Villager. He sharpens Laca's knife for him, and while they chat together, the dark and saturnine young man reveals more of his jealousy and hopeless passion for Jenufa. It is he who has killed the rosemary—Steva's gift. News of Steva's home-coming is brought in. He has managed to get off from military service. Already the village band is heard escorting the recruits, and soon the stage is filled with the lads and their friends. Steva, handsome young reprobate, his golden locks blown over his brow, swaggers tipsily forward, swinging his hat with its wreath of flowers. Taking some money out of his pocket, he tosses it to the musicians and calls for a dance and a song. It is evident that Jenufa is too infatuated with the young fellow's good looks and careless generosity to seriously resent his condition. He silences her mild reproach by confessing that he is drunk, but 'all right'; the girls will dance with him just the same. Has not a pretty girl wreathed his hat with flowers on his way here? As the wild dance ends, Steva puts his arm round Jenufa: 'Come along,' he cries, 'let's dance to our wedding!'

At this juncture Jenufa's Foster-mother intervenes. With a gesture she stops the musicians. Then this proud, respectable, pious woman speaks her mind: 'It is always like this with us,' she says, 'recklessness, irresponsible haste, extravagance.' Jenufa shall not marry Steva until a year's probation has proved him worthy. All consider that the Stepmother is too stern, except Laca, who kisses her hand gratefully. Steva looks annoyed. He is not so tipsy but that he feels his vanity affronted before the villagers. Jenufa weeps. When the company has cleared off, Grannie Buryja comforts the lovers. Steva is just a big child who has been led away by bad companions. Jenufa must not cry; to all lovers comes a time of suffering. Left alone with Steva, Jenufa confesses her condition, her shame and anguish, and appeals to his love. Steva is in no mood to face the responsibility of his wrong-doing. His self-esteem is still smarting under the Foster-mother's rebuke. *He*—the village favourite, with all the girls at his beck and call—he, refused as a son-in-law, turned back for a year's probation! He

boasts of other conquests, and Jenufa grows furiously jealous. In her anger she shakes her debonair, ne'er-do-weel lover. Good temperedly, but tipsily, he assures her she is the best looking of the lot. He admires her 'smooth apple cheeks.' But the consequences of his passion pass him by. Jenufa is growing desperate when Grannie appears in the porch: 'Leave the lad alone,' she advises, 'his wits will be clearer in the morning.'

The last scene of Act 1 is occupied by a violent scene between Laca and Jenufa. He comes in, having dropped his switch, but still carrying the open knife, and begins by a fierce condemnation of the unworthy Steva. He picks up the hat lying on the ground, and points to the garland: 'Would you wear this?' he asks. 'It was given him by another girl!' Jenufa replies that she would gladly wear what was given 'to honour her lover.' Laca scoffs at the word 'honour'; works himself into a frenzy of baffled tenderness; strives to take the girl in his arms; and, being contemptuously repulsed, loses his head and scars her cheek with the knife. Jenufa's cry brings out Grannie and the servant from the mill. Jenufa presses her handkerchief to her cheek, and staggers indoors. Laca, stunned by the consequences of his rage, rouses himself at Grannie's command to go and fetch the Foster-mother. Jenufa has fainted.

Act 2 shows the interior of a Slovak cottage, the Foster-mother's dwelling. She is a good church-woman. Religious pictures deck the walls; a holy-water stoup hangs near the door; a bench, an old carved press, and a bed piled with feather mattresses complete the furniture. Jenufa, pale and dejected, the scar still showing on her cheek, sits sewing. The dialogue which ensues between her and the Foster-mother gradually unfolds the soul-state of each woman. Jenufa is benumbed with grief. The Foster-mother's former energy has turned to a restless agony. They speak of the baby asleep in an adjoining room. It is clear that Jenufa loves him in spite of all the suffering his birth has entailed. 'He is so quiet, my little son, he never cries.' 'He'll howl loud enough by and by,' answers the Foster-mother; 'he'll drain my life and reason away.' Yet in her bitterness—the bitterness of a woman of intense respectability and limited tenderness—the Sacristan's Widow still loves Jenufa, and yearns over her past pride in the child she has brought up. Presently, when the girl has crept to bed, the elder woman gives vent to her anguish. How she has prayed and prayed that God would spare her the humiliation of a base-born baby under her roof! And Steva has never been near. He does not want to be reminded of his paternity. But to-night he must come. She has sent for him. If the villain will not marry Jenufa . . . ? All this to music full of poignant feeling. Then a few terrible phrases in which the germ of the evil thought shows its first small roots. 'The baby is a week old; it breathes, it lives; there is no likelihood of its dying. . . .'

At this moment Steva walks in. He has not the

air of a villain, but of a careless, somewhat embarrassed youth, quite unable to grasp the tremendous responsibilities he has incurred. He hopes there is nothing wrong with Jenufa. He has not been before, because like all the neighbours he believed she had gone on a visit to Vienna. What? There is really a child? 'Yes,' replies the Foster-mother, 'go and peep at him, Jenufa is asleep.' But if she expects to awaken Steva's paternal instincts she is mistaken. He peeps into the room and returns: 'Poor little brute,' he says. 'And "poor" Jenufa,' cries the Foster-mother. Then the proud and righteous woman abases herself before this graceless young peasant, using every argument to persuade him save the family from shame by making an honest woman of Jenufa. Steva is sheepish, but obdurate. 'Tis a bit of bad luck,' he says. He was in love with Jenufa's gaiety, with her bright eyes and 'apple cheeks'—such things will happen. Then once—on the day of his return—he caught a glimpse of her hidden nature. Something austere and earnest—'like you, and I always was afraid of you, the Sacristan's Widow'—and then her scratched face, her good looks gone . . . it was all over. 'I'm not in love with her any more. Besides, 'tis too late, yesterday I got engaged to the Mayor's daughter, Karolka. So now you know. There's my answer!' He goes out, and leaves the wretched woman to her distracting grief and shame.

Laca appears on the scene. He has seen Steva's departure. He asks: 'Has Jenufa returned from Vienna? Is she well? Does she still care for Steva?' At the sight of Laca a gleam of hope shines upon the Foster-mother. She resolves to confide to him the whole story. Laca's devotion is of the kind that bears the test. Only when she mentions the baby he baulks for a moment. 'A child—Steva's child. This is like a sword piercing my heart! How shall I bear the agony?' The Foster-mother is terrified lest this straw of hope should be carried beyond her reach on a flood of furious jealousy. Suddenly she faces the suffering man: 'Laca, believe me, the child died.' 'Does Steva know this?' 'Yes, . . . no, . . . no, . . . Do not speak of him. Go quickly and find out the date of his marriage to Karolka! Run!' The woman stands alone in the room. She is committed to her falsehood. Her immortal soul in exchange for her good name—and Jenufa's. She goes muttering about her hideous task. 'Now, at once, before the ice breaks . . . no trace . . . no pain . . . I take him home to God.' She creeps stealthily into the next room and comes out with a bundle in her arms. 'He came by sin; by sin he departs!' She lifts the latch and disappears into the night.

Jenufa awakes during her Foster-mother's absence. She misses the child. Her head is weak and confused, and she has a kind of delirious premonition of disaster. She thinks she hears the baby cry, and rushes to the door only to find it locked. She swoons. When she recovers she is calm and happy. Of course, she thinks, her Foster-mother has taken the child to his father. 'When Steva sees

those blue eyes, so like his own, all will be well.' While she is praying before the picture of the Virgin, she hears a knock at the window. 'Let me in,' says the widow, 'here is the key, my hands shake so with the cold I cannot turn the lock.' When Jenufa sees her Foster-mother's arms are empty, she is filled with joy. 'Steva has kept him,' she exclaims, 'Steva cares for him, and to-morrow he will come himself and bring the baby to me!' 'Child, are you still wandering?' asks the elder woman, 'Don't you know you have been ill and delirious for two days and that meanwhile your baby is dead?' Jenufa weeps bitterly. Eventually she is a little consoled to feel that the child has been spared an embittered life, and is now, as the Foster-mother reminds her, 'with the angels.'

When Laca returns, the elder woman, before letting him in, whispers to Jenufa that he knows all, and does not judge her harshly. Laca goes humbly and gently up to Jenufa: 'God comfort you! Will you not give me your hand?' And presently he adds: 'Could you not take me now, Jenufa?' Jenufa replies that she is no fit wife for him. Beauty, honour, first love—all are gone; she has nothing to give. But Laca pleads, and the Foster-mother joins him. Suddenly a strange terror possesses the widow. She rushes to the window and opens it. 'Do you not hear it? A cry of anguish?' Laca lays his hand kindly on her shoulder and asks her what she fears. She turns a stricken face to his: 'I thought I saw Death grimacing at the casement.'

In Act 3 the curtain rises on the same scene in the Foster-mother's cottage, but now Jenufa, looking grave but not unhappy, is making simple preparations for her wedding with Laca. The villagers begin to drop in and offer congratulations. Tender and attentive, but curbing his exultation, Laca hovers near his bride. The Mayor and his wife arrive. She rallies Jenufa on the simplicity of her costume: no bright colours, no garlands. Laca, taking Jenufa apart, entreats her to wear the bridal wreath he has journeyed to the town to fetch.

Again he assures her that his great love has driven out all bitterness. He has even invited Steva and his betrothed to the wedding. When these two walk in, Jenufa bids the half-brothers to be reconciled. 'Each of you has his good qualities,' she says; 'Steva is handsome, but Laca has a divinely tender heart.' Only the Foster-mother seems apprehensive and ill at ease. She starts and trembles at the sight of Steva. 'Will he bring us trouble once again?' Now the village girls flock in and sing a marriage song. The cottage is crowded to witness the pretty ceremony, in which the bridal pair kneel to receive first the blessing of Grannie Buryja and then that of the Foster-mother. But just as she lifts her hands to lay them on their bowed heads, a clamour is heard outside. She starts in terror. A voice without is heard saying: 'Poor child! What brute can have caused its death?'

All hasten to the window. Jano, the shepherd boy, now takes up the rôle of the Messenger in Greek tragedy, relating all that must not be seen upon the stage. 'Just down there, where the ice is thawing . . . a baby . . . in all its swaddlings . . . it looks alive still . . . hark at the folk weeping . . . O, horrible, horrible!'

The Foster-mother gives a demented scream: 'Save me, hold me, save me!' and sinks in a swoon. Grannie Buryja goes to her aid. Steva's betrothed clings to him: 'O, Steva, this is terrible, their wedding is quite spoilt.' Then a sudden cry from Jenufa, who has run out of the cottage, thrills the little crowd: 'God and the saints in heaven, it is my boy!' Laca tries to hush her cries: 'Collect yourself, Jenufa, everyone will hear you.' But she struggles from his grasp: 'Let me go! I tell you it is my boy, my Steva!'

The entrance of the Mayor, carrying some of the child's wrappings, brings matters to a crisis. Jenufa recognises the clothes and turns to Steva, 'Go,' she cries, 'and bring him in—your child!' At this the neighbours cry scandal, and gather threateningly around Jenufa. But Laca stands in front of her and warns them off. The Foster-mother, now aroused from her stupor, comes forward. 'I did it,' she proclaims, 'I drowned Jenufa's child. I wanted to save our good name. I could not endure that the girl I had brought up should fall into disgrace. God, Thou knowest I could bear no more . . . It was cold and dark . . . the babe never stirred . . . Since that hour the crime has weighed me down . . . Jenufa is innocent.'

Steva's betrothed then turns to him with a reproachful gesture: 'All the guilt is yours. Mother, take me home. Steva is no husband for me.' The young man hides his face in his hands. His shame has found him out, and he fumbles with the door-latch, seeking escape. 'Aye, let him go,' shout the villagers, scornfully: 'Go and join the gipsies!' Meanwhile the Foster-mother, with a wild cry, rushes into the next room intending to kill herself, but on the threshold she remembers Jenufa. 'I must live to bear witness for her,' she says. Then she confesses that egotism rather than love has inspired her conduct. A real mother would have loved the girl better than her honour. 'God comfort you,' says Jenufa. And so, forgiven, the Foster-mother follows the Mayor to judgment.

Laca and Jenufa remain in the cottage. She tells her lover he must go his way and leave her to face her ruined life alone. But Laca's love is of the quality that grows strong through adversity. Gravely he shows her that his only way of happiness lies in sharing her shame and sorrow. Then Jenufa opens her arms to him. 'At last,' she exclaims, 'I know what love is—the love that God himself approves!'

So in an atmosphere of pity, and reconciliation, and quietly-dawning hope—an atmosphere as mellow as that which pervades the last Act of some late Shakespearian play—this remarkable drama comes to an end.

The music of 'Jeji Pastorkyna,' though strongly tingured with the folk spirit, is in substance a very individual creation. The form of the opera is modern in the sense that it presents no set numbers, duets, trios, &c. Janacek makes use of a style of melodic recitative which, whether it be specifically Slovak or not in rhythm and accent, is at any rate admirably adapted to the utterance of the most varied and poignant emotions. The vocal phrases, whether they follow each other continuously or are broken by pregnant pauses; whether they are rapid or languid; suddenly tense with emotion or as suddenly quiescent, have a singularly natural effect. The sung dialogue leaves on us the impression of a swift, eloquent interchange of speech—now vehement now tender, now charged with horror or despair. It has an affinity with the realistic idiom of Moussorgsky's operas, in that the composer relies for his dramatic element upon 'the melody of the spoken word.' But the more efficient musicianship of Janacek has produced in 'Jeji Pastorkyna' a far less uneven work than the Russian composer's 'Marriage,' for example. When produced in Vienna the work was compared, not inaptly, with Charpentier's 'Louise.'

Rhythmically, as with most Slavonic music, 'Jeji Pastorkyna' contains much that is interesting, not merely as regards the clever combination and interweaving of various measures into a complex and supple rhythmic tissue, but because of what, for the want of a better word, I must describe as its emotional rhythm.

The orchestration, generally speaking, has a colour and tang entirely its own. Occasionally there are effects which are no doubt purposely naïve and aim at the close imitation of the local instruments used by the Slovaks: a small bagpipe, the pastoral flute (*fujara*), cymbals, &c. Each Act is preceded by a short orchestral introduction which prepares us for the special dramatic aspects of life to follow, and leaves us in the right frame of expectancy. I was much struck by the originality of the opening pages, which form not so much a thematic as a psychological exposition of the drama. In clear, dry tones the xylophone gives out a persistent figure against the *pizzicato* notes in the basses, suggesting to my fancy the ceaseless, relentless click-clack of the mill-wheel, which turns stolidly on, through situations of extreme tension.

The composer is fond of these whirring, revolving figures. The triplets in the Prelude to Act 2, which first accompany melodic passages for wood-wind, and afterwards so much of the unhappy dialogue between the Foster-mother and Jenufa, again sounded like the turning of the wheel of fate, which in this drama revolves mostly through emotional storms and clouds. But how glad I am that there is no 'comic relief' in 'Jeji Pastorkyna'! In our passions and griefs we are all more or less united, without distinction of class or nationality; but in our sense of humour we are infinitely differentiated, and what amuses a Slav will bore a Latin. So, remembering the

terrible keeper, or bailiff, in Smetana's 'Two Widows,' I give thanks for the unbroken seriousness of 'Her Foster-daughter.'

These generalisations about the music of 'Jeji Pastorkyna' by no means do the composer justice; but they are all I care to write on the subject after one hearing only of a work which I found so arresting that it left me too breathless to consider details. One more observation must conclude this too-lengthy article. The strong local colour and picturesque scenery and costumes of Slovakia are undoubted assets alike to the writer, the painter, and the dramatic composer; but this is no peasant opera in the sense that it depends on these externals for its success. Both Kovarovic's 'Psohlavci' and Janaeck's 'Jeji Pastorkyna' might be transferred—the former to the realm of Scottish Border history, the latter to a village in Brittany, and yet each would retain its musical and dramatic interest. I venture to say that both works have that quality of sincere emotionalism combined with sound art that merits, and generally finds, success in any country in the world.

Interludes.

BY 'FESTE.'

The beginning of the present autumn saw the launching of four new musical journals, and the inception of several series of ballad and other concerts avowedly 'run' by music publishers. The fact is significant, and demands consideration if only because it must inevitably lead to discussions on the subject of commercialism in art. Already some well-worn phrases are being bandied about: 'mere commercialism,' 'shop,' 'trade in the things of the spirit,' 'art in commercial trammels,' and so forth. The time seems opportune for an attempt to get down to a commonsense view of a question that is too often dismissed by such phrases. We have to recognize that all the conditions of modern life tend to make art more and more a matter of business. Before we lament the fact, let us try to see exactly whether it calls for tears, or cheers, or both.

On the whole both—as is the case with most things on this piebald planet. But (to begin at the beginning) when was art of any kind outside and above commercial considerations? The professional of a thousand years ago had a good deal in common with his descendant of to-day. Like the prima donna and the pianistic lion, he toured, taking on his way such tribute as was forthcoming. Many people starved in the Middle Ages, but I doubt if there was ever a minstrel among them. Kipling's True Thomas declined a knighthood—an example which few, if any, of his successors have followed:

And what should I make wi' blaz in and belt,
Wi' keep and tail and seizin and fee,
And what should I do wi' page and squire
That am a king in my own countrie?

But did he harp for nothing? Hardly:

And some they give me the good red gold,
And some they give me the white money,
And some they give me a clout o' meal,
For they be people o' low degree.

To-day the good red gold (or its paper equivalent) and the white money go to the box office. The True Thomas of to-day would be insulted if you met him outside Queen's Hall and tendered him the price of your seat. What he would feel like if I and other people of low degree offered him a clout o' meal, I shudder to think. And the original Thomas was a practical sort of democrat, too:

And the song I sing for the counted gold,
The same I sing for the white money,
But best I sing for the clout o' meal
That simple people given me.

This is real playing to the gallery—the only kind that needs no apology.

Now we may be sure that True Thomas knew which of his songs was the likeliest to produce substantial results, from red gold to a handful of meal. And we may be equally sure that at every stopping-place that song was sung just before the collection was taken up. ('Mere commercialism,' said an art-for art's-sake-highbrow on the edge of the crowd, leaving just before the hat reached him.) Later, when the printing press was invented, Thomas became a publisher as well as a singer, hawking the ballads as he sang them. Was he less of an artist because he was now a tradesman as well? He still put his best work into his best songs; and if, with an eye to his next meal, he wound up with what is now known as a 'winner,' who shall blame him?

If you want a literary reference to the royalty system, you will find it (like everything else) in Shakespeare:

Autolycus. This is a merry ballad; but a very pretty one.

Mopsa. Let's have some merry ones.

Autolycus. Why this is a passing merry one; and goes to the tune of 'Two maids wooing a man': there's scarce a maid westward, but she sings it; 'tis in request, I can tell you.

Mopsa. We can both sing it; if thou'lt bear a part, thou shalt hear; 'tis in three parts.

Dorcas. We had the tune on 't a month ago.

Autolycus. I can bear my part; you must know, 'tis my occupation: have at it with you.

(Song. 'Get you hence'.)

Autolycus the publisher having sold a copy of 'Get you hence,' paid the royalty to Autolycus the singer—direct action, with no profits lost on the way. To-day, 'Get you hence' would bear on its cover the words:

'Sung with immense success at all his engagements by Mr. A. U. Tolycus.'

The royalty system is anathema in many quarters. I was as hot against it as anybody until I reminded myself that, after all, the royalty singer is merely a commercial traveller, going

round with samples, like his fellow bagmen, but bearing samples of music instead of grocery or hardware. The system itself is sound enough: the mischief is that his wares are too often bad, and the public, which has a keen scent for the indifferent in bacon, boots, and the rest of the things that matter, is easily imposed on where music is concerned. What we need is either no royalty system, or a great deal more of it. I want to see singers carrying the fiery cross of good music through the country, singing fine songs at all their engagements, and getting sixpence per song more than they get for the wretched specimens they now propagate.

Critics lament that English audiences show no discrimination, apparently enjoying the bad no less than the good. But reverse the statement, and see what a hopeful look there is about it. Are there not possibilities in a public that enjoys the good as much as the bad?

The sound judge in music, as in literature, is made, not born. The bookman of to-day was more often than not an omnivorous reader in his youth, enjoying good and bad alike. There must be appetite before there can be taste. If the public were indifferent to music, the case would be hopeless. But they are the reverse of indifferent: they are avid. Those who enjoy bad music do so because they get so much of it, and because it is the kind that is the most widely and skilfully advertised. What type of song is helped by having its opening phrases quoted in newspapers circulating among millions of people? Never the fine song; rarely even the second-rate. It is usually the most banal and obvious. You will reply that the best songs depend so little on a few bars of catchy tune that they cannot be quoted with advantage. But you will see how little there is in this objection if you realise how much your interest in a given piece of music has been quickened by a few music-type illustrations in an analytical article that would otherwise have left you indifferent. And as an example of the possibilities in public taste when properly directed, see what the Competitive Festival has done. We have to-day hundreds of thousands of people familiar with and enjoying choral music of a type that twenty years ago would have had no meaning for them. Familiarity has bred content.

I saw somewhere the other day a question asked about Elgar's first Symphony. The writer was lamenting its rare performances to-day, and, wondering why it had a record number during the first year of its appearance. I think I can give him the answer in one word—'publicity.' The Symphony was well written up—not merely in the musical press, which reaches only a handful of the public, but in the daily papers, which go everywhere. One of the most widely read of all (I think it was the *Daily Mail*) even quoted its main theme. On how many thousand domestic pianofortes was that fine tune played for several days? How many were interested who would otherwise have been indifferent, or even ignorant

of the fact that Elgar had written a symphony? When good music is given as much publicity as the bad, we need have no fear of the result. I wish some musical millionaire would spend his surplus cash on a gigantic development of the royalty system. The Patron's Fund public rehearsals of new works are a step in this direction. But we want more than a step. The popular taste in songs would be changed in a few years if singers were paid to make a feature of our best work in this field. At present fine modern music is usually the most expensive to buy, and the performer not only receives no royalty, but often has to pay a fee himself. My millionaire would put things right in a very short time. The royalty system might have been a great power for good. It has become a curse because it has been almost confined to third-rate songs, and has therefore got into the hands of the least educated and most vain and superficial branch of the profession. What would become of the physical health and palate of the community if manufacturers sent out commercial travellers with samples of their worst products?

In order to realise how much the music trade and profession as a whole have to learn in the matter of publicity, read 'Commercial Advertising,' by Thomas Russell, a recently-published set of lectures delivered at the London School of Economics and Political Science. It is an unexpectedly interesting book, and leaves one with the uncomfortable conviction that real live propaganda is as a rule used only on behalf of food, patent medicine, soap, and poor music.

Not that Mr. Russell has much to say about our art and its advertisement. But human nature is pretty much the same all round, and the psychology that makes us buy the soap or cocoa that is best advertised will also make us buy the music that is kept well in our eyes and ears.

The brief passage Mr. Russell devotes to music contains some curious statements. Speaking of the importance of the choice of medium for advertisement, he says:

Why is the *Daily Telegraph* the unequalled medium for advertising concerts, sheet-music, and pianofortes? Not because it has a larger circulation than any other London daily—it has not—but because it is read by musical people. Probably the basic reason is that the *Daily Telegraph*, being owned by Jews, has always had a big Jewish circulation, and everyone knows that the Jews are the most musical race in the world. Nearly all the great composers were Jews. Most of the best executants have been Jews. Thus the *Daily Telegraph* was read by Jews, used as a medium by Jews in the music business, and became the accepted medium. Presently Christians interested in music—what few there are of us—followed; and when a great part of any advertising settles into one medium, the whole of that kind of advertising gravitates towards it.

I had always thought that the position of the *Daily Telegraph* in the musical world was chiefly due to the fact of its having been one of the first daily papers (if not the first) to give a recognized musical critic plenty of elbow-room. The Saturday music-page has done so much for the

Daily Telegraph that it is surprising to find no other newspaper following suit. True, the press as a whole is increasing the space devoted to music, but the amount is still small compared with that given to the drama and sport. The reference to nearly all the great composers having been Jews serves to remind us of a few who were not—Palestrina, Bach, Handel, Purcell, Mozart, Haydn, Beethoven, Schubert, Schumann, Wagner, Strauss, Elgar—we present Mr. Russell with the remaining great ones. He will not find many of the chosen race among them when he has counted Mendelssohn and Meyerbeer.

One point clearly established by Mr. Russell is worth noting. The effect of a new entry into a given branch of trade might be expected to damage the firms already operating in that branch. Usually the reverse is the case: the result is to increase the consumption of the article concerned. We need not argue this point. A glance at the music trade will convince us. Undoubtedly some new firms have come into existence as a result of the increased popularity of music, but it is no less clear that the demand has grown enormously because of the increase in the number of publishers, and the consequent extensive advertising of music of all kinds. That is why the existing musical journals welcome the four new arrivals alluded to at the beginning of this article. The effect will be to increase the public for magazines of the kind. New sections of the community will be tapped, and as it is a common experience that few musical people confine themselves to one journal, it is certain that the old established organs will gain new readers.

Having said this, I am going to raise a mild protest in regard to one of the four. Three openly declared themselves to be founded by music publishers, and so long as they maintain the excellent literary standard of their first issues, nobody need be a penny the worse for the fact of their being to some extent business organs. On the contrary, both readers and publishers should benefit. We have long since seen the falsity of the old idea that in a business transaction one party is necessarily a victim. The essence of all sound trading is that both parties gain. The fourth journal, I think, made a fatal mistake. It began by announcing that its policy was 'complete independence in expression of opinion,' and went on to say (in heavy type) that it was 'neither influenced nor controlled by any organization, trade or otherwise.' I might have been less sceptical had not the first number consisted of thirty-one pages of advertisements and only twenty pages of reading matter. How can a journal with such an overwhelming portion devoted to trade announcements be 'completely independent,' and 'uninfluenced by any trade?' What would happen if one of its contributors spoke unfavourably of any of the pianos, gramophones, or music advertised in those thirty-one pages? I am not objecting to the presence of the advertisements, and I am sure that a case might be made out for the editorial

blue pencil in the case of too drastic a criticism of the advertiser's wares. My sole objection is to a claim of independence that simply cannot be sustained. Nor do I dwell on the facts that the address of the publishing office is identical with that of a well-known organ of the pianoforte trade, and that pianoforte manufacturers are the chief advertisers. These things may be mere coincidences, and even if they are not, there is no harm done. The only flaw in the concern is the untenable and unctuous claim of being superior to commercial considerations.

It is doubtful, in fact, if any musical journal can ever be entirely without bias. Even one unconnected with any music-publishing house, and with no advertisements, would be pretty sure to become sooner or later the organ of a clique, or of an institution. The only way in which we can get a comprehensive survey of current musical thought and activities is to read all the musical journals, adding or deducting a slight percentage here and there. After all, this is what we do, or should do, in regard to the daily press, if we want to be really broad-minded on social and political questions. Why should we demand of musical papers a detachment that we do not ask or expect of other newspapers?

You will have noticed that when hard words are flying round on the subject of the commercialising of music, the publisher gets the biggest share. The labourer is worthy of his hire—save when he is a publisher. The world hears of his sensational successes, and makes unpleasant remarks—though thoroughly awake itself when any bargaining is to be done. It says nothing of his failures, even if it hears of them. Nor does it take notice of the works that most publishers of repute bring out chiefly for honour and glory—works that they know can never make a wide appeal, and for which the only return is that shadowy one known as 'the credit of the house.' How does the artist stand in comparison with the publisher so far as commercialism is concerned? Here is a significant passage from Ethel Smyth's 'Impressions that Remained':

Shortly before the war Kreisler told me a horrible thing; he said, 'I have visited every town in the world, almost, of over 100,000 inhabitants, and of them all I know only the railway station, the hotel, and the concert-hall.' I exclaimed it was a hideous, degrading life; why did he go on with it? He spoke of relations to support, financial crises, and so on; and when I uttered the German equivalent of 'bosh!' he replied, 'Yes, you are right; one gets into the groove and can't or won't get out of it. . . . This is the sort of madness of which I wish the war would purge the world.'

Is Kreisler any the less a great artist because he stops in these towns only long enough to earn and collect his hire? Do we think less of the 'Choral Symphony' because it was written to order, and even paid for in advance? It belongs in fact to that great mass of fine music written to enable the composer to live, though we use the contemptuous term 'pot-boiler' only when a minor composer is concerned, and when the work is a song.

Does the splendid choralism of this country suffer from the fact that it is due chiefly to the enterprise of a music-publisher who nearly a century ago placed the choral masterpieces in the hands of the public at a price about 75 per cent. lower than their previous cost? Art has everything to gain from legitimate and enterprising trade. Her chief enemy is the anti-commercial humbug which began with the long-haired *poseur* who had a soul above money, but who none the less managed to do himself pretty well—and other people, too, sometimes. (The most out-and-out opponent of commercialism, you will remember, was that exceedingly knowing butterfly, Mr. Harold Skimpole.) Let us have our heads in the clouds when we are music-making, by all means. But, between whiles, the better we can hold our own as men and women of the world, the better for the world, for us, and for our music. We must clear our mind of cant. (I am afraid I hear a faint echo—)

NATIONALITY IN MUSIC.

BY ARTHUR L. SALMON.

A good deal has been written and said—not always wisely—about the future of British music. It would be more pertinent to speak about the future of *music*—though in one sense such discussion must be superfluous: music can take care of itself. The common error, however, seems to be to speak of a part instead of the whole; or, rather, to divide in parts where we ought to contemplate an entirety. Nationality, with all its grades leading downward to the provincial and the parochial, may have its value, its attractive features, its piquancy; but nationality at its best should never be more than secondary. Our first regard should be for the universal. Morality may tell each one of us to be good in the family, good in citizenship, good as patriots; but it must go still farther unless it is to be stunted and narrowing: it must tell us to be good as citizens of the world. Does not the same 'must' apply in matters of art as well? The ideal is not for the home alone, for the country alone, but for humanity. When we think of Homer or Dante or Shakespeare, our first view may embrace their local and temporary conditions, their age and country; but the world's final judgment has passed beyond all this and appraised their universal significance. Homer's secondary characteristics were Greek, as Dante's were Italian and Shakespeare's English; but their primary qualifications, those things that ensured their vitality and endurance, belonged to human nature at large, and by these alone they have affected and influenced readers at the four corners of the earth. Too much has often been made of the local, the temporary, the incidental. Race, we will admit, is a powerful element in each one of us, though far too complex for any arbitrary or positive classification; but behind race lies something that is stronger still, less varying, less complex, and that is our common humanity.

Our passions and instincts and sorrows are the same 'from China to Peru.' Music, with the other arts, makes a claim to universality, and is a voice that speaks for something more widely spread than manner or costume or dialect.

What, then, does nationality in music mean? Unless it applies to secondary features only, it must be a sheer limitation, a segregation, a division into camps, a breach of the unity that should be the ideal of all art. Music will never be the better because it is English or Russian or French, though it may seem better to some hearers—just as there are persons who care to read only their local newspaper. To take an instance from literature: Joseph Conrad, a Russian Pole, has come to England and written great English novels. If he had remained in Poland he might still have written great novels with a more pronounced Slavic tone, but with the same genius behind them. The great things in his books are not the Slavic or the English features, but their fine psychology in the treatment of general human nature: he gets to the roots of the human, not of the merely racial. Beethoven, born in a different century or in a different country, would have composed differently so far as the superficial manner of his work is concerned; but the great features of his music, those that make it of any value to us to-day, would have been the same. When hearing the best music, as when reading the best poetry, we are absorbed by its universality; we are not constantly reminding ourselves that 'this man is a Russian, or a German, or an Englishman.' If we are thus constantly reminded, there is something in which the work falls short of the highest. There may of course be a local idiom or an individual idiom which at times recalls the composer's identity; but this does not so obtrude as to veil the greater unity, that whole of which the individual is a part. A touch of local accent may be very charming, but it does not really add value to that which is said, except when it lends attraction to the trivial and the unimportant.

If an Englishman sets out to make his music English—or British, to use the more generally acceptable word—what is he going to do? In music there is no ready-made racial idiom, unless we resort to folk-music, which stands by itself and belongs to its own limited conditions. Folk-music, like folk-poetry, is often of wonderful interest and beauty. But a serious composer cannot model his work on folk-music, even if he is content at times to borrow a little from it. Moreover, if the work is to be 'British,' there is still a further complication: for we have Scots folk-music and Irish and Welsh, as well as English. Which idiom is the composer to take, or must he produce a blend of all? It may be said that the British character is such a blend, and that British music may be the same. This may be true of the British nationality, but the question now is of nationality in the least abstract and least localised of all the arts. Or, ignoring folk-music, shall the composer go back to Purcell and Lawes and Lock

and Arne? Or to Handel, much of whose work, in spite of his German birth, is probably as English as any of them?

Even this, we feel instinctively, would not do; the result would be a cramping and a fettering. Some writers, aware of these grave difficulties, seem willing to admit that there is no ready-made national idiom, and they propose that one should be created. Then who is to create it, and enforce its acceptance? If a great composer arises among us, he may indeed have his own mannerism—though the less of it the better unless it is entirely secondary; and his influence will undoubtedly form a school and perhaps a lasting tradition. Such a school, such a tradition, might conceivably do great things; but its result would spring from individuality, not nationality. What does difference of language matter if we have anything to say? And music, happily, has no such division of languages; surely we do not wish to produce any. Music is a universal language, and speaks for that which is universal. We are trying gradually to escape from the limitations of Babel; we are trying to understand and meet each other, to break down partitions, to attain an ideal of wide brotherhood. In music such a condition is already existent. The great man is coloured by his surroundings, but not produced by them. Burns, born in Scotland, wrote Scots songs; born in Italy, he would have written Italian songs. The secondary value of his work is that which is local and temporary; the true value of his work is something deeper. Some are only strong enough to be local and temporary; they have their reward, their local and popular applause; they never join the band of the immortals. If we counsel British musicians to consciously produce British music, we are counselling them to limitation. An idiom, it is true, may conceal paucity of thought, it may veil defect of originality; it may be a fine thing for the second-rate. The mere fact that it can be assumed at will condemns its conscious assumption. Some local colour we may be unable to escape; it may affect our manner of saying a thing; also, if personality be strong, there will be some personal mannerism. But to assume a mannerism is always deadly. When we look at our best native composers to-day we may congratulate ourselves that, in their purest music, they have not ostentatiously sought to be British, but have simply tried to express what was in them. Only so far as they have done this have they risen above the commonplace. However marked its idiom, we do not want British music to be a national commonplace. Art must satisfy two requirements that may seem contraries but are really complementaries: it must be both individual and universal. There is no room for the merely national.

The illustrated souvenir booklet of the Borough Organists' Camp Entertainments at Dover is a record of excellent work carried out throughout the war under the direction of Mr. H. J. Taylor. This organization supplied concerts to no fewer than forty-eight camp centres in the district.

CONCERNING CUTS.

BY ALFRED KALISCH.

There is hardly a question connected with music about which there is more fine confused thinking than that of cuts; or, to speak more academically, abbreviations; or, to quote a phrase from Sir Thomas Beecham's announcement of the production of 'Parsifal,' 'the elimination of unnecessary detail.'

In fact, most people do not think about it at all. They are content to jog along unquestioning, in the inherited belief reiterated by many teachers, that it is *l'ère majesté* to cut the classics, because cuts spoil their form; that the moderns may be cut, because, poor dears, they have no form, and if they have, it is so bad that a change can only improve it. To think otherwise is not respectable: only the half-educated or the very young with a wild desire to shock their elders would think otherwise. The present writer is certainly not young, and does feel that current opinions require reconsideration.

We pretend that we do not cut the classics. But is it so? How often do we hear a classical work with all the repeats. Is there ever a performance of 'Dio Giovanni,' or 'Figaro,' with all the numbers in it? Or of the B minor Mass or the 'St. Matthew' Passion of Bach? It may be doubted, too, whether the individual numbers of these works are not shortened. But we make a fine show of not noticing it.

It would surely be better to acknowledge that we do these things. If it were done openly we should be much more likely to evolve a reasonable system, and to discover when cuts are allowable and when not. It is really a question that goes deeper than the technique of form. It is rather a question of psychology. We do not live in a deliberate age, and the world is impatient of control. It is no good telling the world that it ought to like long works; it refuses to do so.

Our present way of thinking, or not thinking, about these things leads to a great deal of insincerity. There are scores of violinists who really think in their heart of hearts that the *Finale* of Beethoven's Violin Concerto and the first movement of Brahms's Concerto are too long—but they never dare to say so, except in private. There are pianists also who think the same of the last movement of the 'Emperor' Concerto; and of every movement of the 'Hammerklavier' Sonata, but they have not the courage of their convictions. They are afraid of what would happen to them if they acted on them in public.

It may seem a startling paradox, but a liberal, almost revolutionary policy in this respect is probably the only thing that will prevent a rapid defection of many music-lovers from the ranks of devotees to the classics. It may be deplorable, but the mentality of the age has to be reckoned with. The time will soon arrive when concert-givers of all types will say with reason that people will not come to hear the unabbreviated classics, and that they must be shortened or put on the

shelf. The first alternative shocks the musicians' sense of propriety—naturally. But the second would be a real disaster. A regrettable choice of evils; yet many signs point to the fact that it will soon have to be made. It is better to make it deliberately, to let those who really know suggest how it should be done, than to leave such things to the caprice of individual performers and conductors as is the case now.

Two concrete instances—extreme ones, it is true—will help to enforce this argument. We all know that Schubert's C major Symphony is a masterpiece, and that its appearance on a programme suffices to empty a concert hall. The 'Unfinished' is a sure draw. People often say 'But there are finer bits in the C major than anything here.' If anyone had the courage to reduce that Symphony to a size equal to that of the 'Unfinished,' it would become as familiar as its fellow. It would be known and loved by thousands who never hear it now.

Another instance is 'The Ring.' It is a thing in a class by itself, of course, but in a little conversation at which I was once present on the subject of cutting 'The Ring,' things were said that are of universal application. The late Dr. Richter was once inveighing against the wholly inartistic cuts that some conductors made, and a singer said the present want of system was distracting. He had sung the same part in three different theatres in a fortnight, and had had to study three different versions. A third person then suggested that a commission consisting of the Doctor himself, Levi, and Mottl—both of whom were then also alive—should publish an authorized abbreviated version for everyday use of all the Wagner music-dramas. He said it would be an artistic crime. It was pointed out that the absence of guidance from inspired quarters led to the perpetration of worse crimes. And so it is throughout the realm of music.

There is a cognate point on which another article might be written. It is tacitly assumed to be a sin to play one movement of a Symphony, or a Quartet, or a Suite. The result is that many beautiful movements are practically moribund, or certainly are not heard as often as they ought to be, because of the dead weight they have to carry with them. The most striking case is that of the early Symphonies of Beethoven. Each of them, the 1st, 2nd, and 4th, has one movement which hundreds would love to hear, but never do hear, only because the whole Symphonies would keep audiences away from a concert. So it is with the 'Pilgrims' March' from Mendelssohn's 'Italian' Symphony or the *Scherzo* of the 'Scotch' Symphony, and instances might easily be multiplied from Quartets, Trios, and Sonatas of all types. Here too is an opportunity of clearing our minds of cant.

Some very good people hold up their hands in horror when they hear the 'Dorabella' Variation of Elgar played by itself, but when asked why the procedure is dreadful, they really do not know, except that 'the movement is torn from the context.' But presumably the composer sanctions it, and he

knows best. Probably the composers of the past would be more broad-minded than the purists of to-day, and would have a clearer perception of the artistic necessities of the present.

THE HUMOUR OF STRAVINSKY.

BY LEIGH HENRY.

Among the vanguard of musical humorists stands Igor Stravinsky, in whose work music attains not only a new objective treatment based directly upon investigation of the aural nature of sound, but also an intrinsic expression of humour unknown to it before. The expressive capacities of sound which his empiric experiments have brought to light have given music a range of human mood-content hitherto unknown. In this content, humour, as in actual life, naturally occupies a prominent place, not only as a 'literary' motive, as has up to the present been the case, but also in the actual *aural* matter of the media in which it is expressed.

This intrinsically musical type of humour is naturally a comparatively late development in Stravinsky's music. Its potential presence is apparent, however, in his earliest work. There is latent whimsicality in the quality of the music he composed for the three Pushkin poems, entitled collectively 'Shepherdess and Faun.' This has a semi-literary quality, however, owing to the French classical sentiment of the words. Of a like suggestive type is the 'Fantastic Scherzo' for orchestra, as also are certain imitative effects in 'The Fire Bird.'

It is in the burlesque ballet-scenes of 'Petroushka' that the objective development of Stravinsky's humour, both spiritually and musically, is first apparent. Here Stravinsky takes place with the world's greatest comedy-writers. 'Petroushka' is informed throughout by psychological insight, by keen critical observation of human significances and relationships. Incorporate with this insight is an understanding compassion which, while never degenerating into sentimentality, yet places the work on that high level of comedy in which humour and tragedy are continually juxtaposed. One has but to recall the little passage, full of pained, bewildered, child-like questioning accompanying the unfortunate Petroushka's examination of his grotesque, bruised body, to realise the element of human pity. Yet even here Stravinsky avoids all bathos. He is no sentimental romantic; the misery and childish perplexity of the wretched doll-clown are there; but so also are his clumsiness, ineffectuality, and stupidity:

Adagietto.

(“Petroushka,” Tableau 2.)

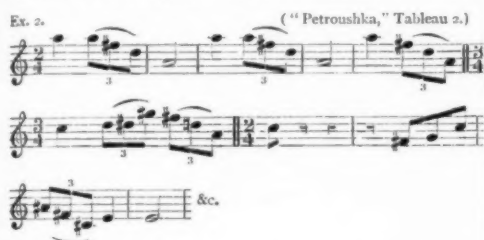
Ex. 1.



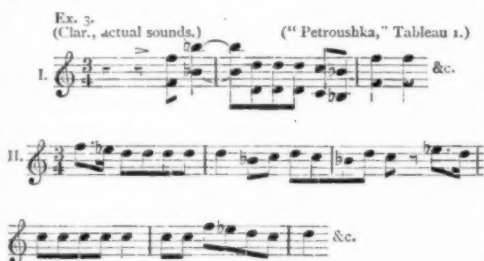
(Piano with Orchestra.)



Yet the humour is far from absolute farce. So far, indeed, that the next moment, when *Petrushka*, having vainly invoked the Charlatan, breaks out in fury and crashes his arms through his cell-wall, only to find a blank vista of stars, the comedy borders very close on tragic poetry. One can imagine what orgies of orchestral dynamics a German composer would have indulged in. This is what Stravinsky does—with a cornet:



The score, however, has no 'profound' pretensions. It teems with little tinkling melodies which, 'real' in the most descriptive sense, are full of a rollicking mockery, such as the two organ-grinders' phrases:



Throughout the whole of the fair-scenes, a perception of mass-psychology is the dominant feature. Here again the humorous sense gives the distinctive quality and accuracy. Moussorgsky, in 'Boris' and 'Khovantchina,' could never resist the temptation to idealise his crowds, and expend his sentiment on them. Stravinsky never loses sight of the crowd as a concrete, objective reality; he discerns its group-aspects and potentialities, but in so doing does not obscure his perception of its component whimsicalities, its collective incongruities. For him the type is never submerged in the sentimental ideal.

He is not cynical. Cynicism is usually disappointed idealism; Stravinsky's mind is of a pragmatic order. His irony has nothing acrid about it. Nor does he segregate himself in an aloof atmosphere of intellectual condescension.

Few passages have more personally-experienced exhilaration in them than that with which 'Petrushka' commences:



Nor is it easy to find anything more full of spontaneous merriment than this:



For Stravinsky's humour, like all great modern art, is true to human idiosyncrasies in its character-delineation, without ideal premise or modification. He is not a 'realist' in the current sense: his work is real in that it penetrates to, and expresses, the spiritual elements which give to actuality its significances. His dramatic work, as that of his countryman, Chekof, is a direct presentation of life as he apprehends it, without palliation, exaggeration, or modification; nor does he subvert it to intellectually-conceived purposes.

THE RACIAL FACTOR IN THE WORK OF STRAVINSKY.

In this sense, and in its ever-recurrent humour, the work of Stravinsky is the most representatively Russian music to date. For in no national literature, not even excepting France, has objective humour played so great a part as in that of Russia. And literature is the primary expression of a race.

The first Russian stage-work was a comedy, not an epic, or mystery, as is the case with other nations. This comedy was written by Gregory, pastor of the Sloboda in the 17th century.

The first Russian literary verse, written by Prince Kantemir (1708-44), was satirical, and commenced that distinctive type which has persevered, in varying forms in the fables of Krylof, the 'Contes' of Count Nulin, and even in writings by the classic Pushkin, to poetry such as that of Sologub to-day.

Russian prose, commencing with Gogol, derived from him that irony which, differing from preceding poetry, transferred humour from fables and fantasy to the ordinary incidents of everyday, and this has remained a persistent element of Russian prose, giving us one of the world's greatest satirists, Michael Saltykof-Shedrin (1826-89), and countless other

writers, such as Count Alexis Tolstoi (not to be confused with the more famous Leo Tolstoi), who wrote as 'Kuzma Prutkof.'

Russian humour has achieved its apex of irony, that of burlesque self-criticism, as witness the work of Saltykof referred to, where the whole social system is pilloried; or that of Loskof and Pisemsky, who extended their mockery even to the popular reformers; or Sologub, whose 'Little Demon' is satire directed against himself, or rather the elements of his subjective mentality.

That Stravinsky possesses an identical capacity for self-analysis is evinced in his 'Chant du Rossignol,' where he parodies themes taken from his own lyric-drama, 'Le Rossignol,' the somewhat sentimental Fisher's music being given to a cornet.

THE OBJECTIVE DEVELOPMENT OF STRAVINSKY'S HUMOUR.

I have referred to 'Petrushka' as the first manifestation of the objective musical development of Stravinsky's humour. Yet even here much of the comedy is not of an independently musical type. Nevertheless, signs of the composer's later development are to be seen. Apart from the burlesque section, there is something aurally mirth-provoking

in themes such as the ludicrously sentimental preamble with which the Charlatan introduces his show:



'The Nightingale' is full of similar instances, though less obviously.

There are few conversant with music in which 'local-colour' is given weight, who will not feel the comedy of the 'Marche Chinoise,' or the artistic appositeness of the amusing scene at the close of the comedy, where the Emperor confronts the ostentatiously mourning courtiers:

Ex. 7. ('Le Rossignol,' Act 1.) (Le rideau tombe lentement.) L'EMPEREUR. Bon - jour à tous.

On the other hand, they may not be disposed to recognise the satirical inferences against the intelligentsia in the music accompanying the effusions of the courtiers on hearing the frogs which they presume to be the famous bird favoured by the Emperor:

Ex. 8. COURTISANS. ('Le Rossignol,' Act 1.) *mf* C'est lui

The humorous aural quality of this is, however, obvious, and it is by the introduction of this latter quality into music that Stravinsky may claim to first rank among creative artists, apart from the

value of all his other innovations. In so doing he has rid music finally of the last shreds of subordination to literary purpose which dates from the inception of romanticism.

It is true that, in carrying his humour from burlesque to satire, Stravinsky has recently deliberately associated his music with a text, both actually and by tradition, permeated with literary satire. The work in question is the 'Renard; histoire burlesque en un acte,' for male voices and chamber-orchestra. The 'Roman du Renart,' from which this text derives, through centuries of similar work which includes the American 'Brer Fox' tales, is the earliest example of the practice of making bestial personages a vehicle for irony, as distinct from the materialistic fables of writers such as Aesop.

The setting by Stravinsky is no mere perfunctory appendix to the text. Both here and in the later vocal works ('Pribaoutki,' 'Berceuses du Chat,' and 'Histoire du Soldat') the music plays an

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independent informative part, and is intrinsically humorous, apart from all ideas of the text. I cannot but feel something essentially comic in passages such as:

Ex. 9. ('Prilautki.'—No. 1. 'L'Oncle Armand.')

noie . . ton cha . grin de-dans. Cadenza.

The musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The music is a waltz-like piece with a 3/4 time signature. The lyrics 'noie . . ton cha . grin de-dans.' are written below the first staff. The piece ends with a 'Cadenza' marking.

There are many to whom this later humorous development of Stravinsky is something in the nature of musical degeneracy. These find humour derogatory to that art which has been enshrined on solemn heights by Beethoven—as in the tune of the Choral Symphony. But there are many who believe that this solemnity often cloaks a lack of real originality and vital impulse.

The form of the later works also, by its brevity and lack of worked-out dimensions, renders these trivial to those who judge value by quantity, not quality. Life, however, goes swiftly at present, and our moods and their expression follow its course. It would further be an absurdity for Stravinsky to incorporate his light wit in the voluminous body of conventional academic forms. The most refined type of literary humour is the epigram, the essence of which is brevity. To this

type of expression the later work of Stravinsky approximates.

Those who find his persistent humour lowering to the status of creative musical art cannot differentiate between 'musical comedy' and comedy in music. There is a great mass of purely humorous work, ludicrous in subject, which is yet among the world's greatest literary possessions. If we rule out humour and irony as the basis of certain types of creative art, then we must eliminate Rabelais, Cervantes, Swift, Samuel Butler, Lewis Carroll, Lear, Boccaccio, and much of Shakespeare, not to speak of thousands of lesser talents. But we are not likely to do this if sanity remains, for, in the world's present weariness of pathos and tragedy, we all have need of those things which contribute to life—'Laughter and rallying.'

'PARSIFAL': A NEW ENGLISH VERSION.

On November 17 'Parsifal' received its first performance in English, and on the same day the house of Novello issued a new English edition of the opera. Two of the first questions that arise concerning a publication of this kind have to do with the translation and adaptation of the libretto and with the pianoforte version of the score. Let us look at the new edition with these points in view. A few years ago very little importance was attached to the former need, if we may judge from the absurdities that seemed to be expected of a libretto translator. We are more exacting to-day, and any notable improvement there may be is due to our tardy realisation of the fact that such an adaptation demands much more than a mere knowledge of the two languages concerned. The adapter must have this to begin with, but he must be able to add some poetic feeling, musical knowledge (especially in regard to singing), and a good ear for rhythm and accent, both musical and literary. An adaptation must inevitably lose something of the original flavour, but, given one with these qualifications, the loss is more than made up by the convenience of having at hand an edition in the vernacular. In the Novello publication the English version has been made by Mr. Claude Aveling, whose abilities in regard to libretti, both original and adapted, are well-known. His work in this edition of 'Parsifal' will add to his reputation.

The pianoforte score contains some features calling for notice. In works of this kind, where the orchestration is of prime importance, something more than a mere pianoforte arrangement is required. An edition is doubly valuable to the student if indications of the orchestration are given. For example, a singer studying a rôle at the pianoforte

wants to know a good deal about the orchestral cues. Those of the audience who really go to listen need to be familiar not only with the musical matter, but with the manner of its presentation. For such as these, the Novello edition will be invaluable. The indications are so fully marked that the pianoforte version is an excellent substitute for the full score. If there be any other edition of the kind more fully marked, we have not yet seen it. We choose, almost at random, a few bars of a quotable kind:

Lento.
LANGSAM.
Cl.-B. Solo.

The musical score is for a piano solo. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The music is in 3/4 time. The tempo is marked 'Lento' and 'LANGSAM'. The instrument is 'Cl.-B. Solo'. The score includes dynamic markings such as 'p' (piano), 'piu p' (pianissimo), and 'pp' (pianissimo). There are also markings for 'Fag. I.', 'Fag. II. III.', and 'Cl. I. Solo.'. The score is a waltz-like piece with a 3/4 time signature.

The advantages of this feature need no emphasising. From the player's point of view, the version is perhaps somewhat more difficult than the average of such

works; but where this is so, the increased difficulty is brought about by the introduction of more orchestral detail. The anonymous arranger has certainly done his work with notable thoroughness and ability. The lay-out is very convenient. A glance at the Flower-maidens' chorus, for example, shows the music of the four groups of singers so arranged that the eye falls easily on the required stave in turning over. The four sections are indicated alternately by Roman and Arabic numerals. The print is of the usual vocal score size; and, despite the occasional complexity, is beautifully clear. The edition on all grounds (including that of cost) should be warmly welcomed.

Occasional Notes.

Speaking at the Opera House, Dudley, on October 30, in response to an address of welcome presented by the Mayor, Sir Edward Elgar said he was glad to hear that the local scheme for a war memorial included a concert hall. He regarded such a hall as an essential to every town, and he hoped Dudley would lead the way. We hope this need of concert halls is being realised by those drawing up projects for memorials. There are many large towns where the provision for concerts is miserably inadequate. It is a scandal that space and material seem to be available everywhere for variety theatres and cinemas, while so few large towns seem able to build a hall suitable for choral and orchestral concerts. Our local governing bodies need rousing in this matter. They may be helped to a favourable view if they can be brought to see that a fine concert hall is one of the most valuable of public properties. It lends itself to many non-musical purposes, such as dances, receptions, bazaars, and meetings of all kinds, which at present have to make shift in parish halls and schoolrooms.

On November 13, at the Royal College of Music, the Patrons' Fund launched what should be a very useful scheme. As our readers are aware, the old plan of giving concerts has been dropped in favour of a series of public rehearsals of new works. At the first of these rehearsals five compositions were tried: 'A Miracle,' by Frederick Laurence; 'Bergamask,' by Jane M. Lane; a Nocturne, by Albert Cazabon, a 'Setting without words' of Keats's 'Ode to Melancholy,' by R. T. Woodman, and a Symphonic poem, 'Serbia,' by Edric Cundell. There was a good level of promise in all these, and if the 'Bergamask' and 'Serbia' impressed the most, the fact need not be regarded as a depreciation of the others. A rehearsal is obviously an occasion when one records impressions, but does not venture to criticise. Here we have perhaps a hint as to a direction in which the scheme might be improved. Would it be possible for the first 'run-through' to be held privately? It is good that the public should be invited, and we hope they will come in crowds, but we doubt the wisdom of asking them to listen to anything but an approximately fair performance of the works. The stoppages and re-trial of passages are of interest to the musician, who is able to 'carry on' over the hiatus, but to the average hearer the result is a loss of interest and appreciation. It should be added that the London Symphony Orchestra, under Mr. Adrian Boult, rose gallantly to the occasion. The next rehearsal takes place on November 27, at 10.0 a.m. Among the works down for trial on that and subsequent occasions are movements by Thomas F. Dunhill, Harold E. Darke, the late Ernest Farrar, Greville Cooke, John Greenwood, Edgar Bainton, and Franklin B. Sparks.

At the Royal Choral Society's New Year Concert, on January 3, the Lord Mayor will attend in State.

Programme 'howlers,' like 'Spoonersisms,' are sometimes manufactured. Among the best efforts of this kind was Rossini's 'Starboard Martyr.' The inventor was also a prophet, for in a Toronto church service list just to hand we find:

Anthem... 'Inflammatius' (from 'Starboard Martyr')... Rossini

In a recent issue of the *Guardian* appeared an advertisement recommending an organist, among the qualifications stated being: 'Would make excellent manservant, either indoors or out.' This opens up a likely field for a branch of the profession which is notoriously ill-paid. The organist-butler is perhaps a way out, though it might be difficult to say off-hand whether he should be regarded as a butler who organates, or as an organist who buttles.

From *Punch*, November 19:

'PUSSYFOOT' IN EGYPT.

From the programme of a cinema theatre in Cairo: Overture, 'Pumps and Circumstances.' Famous composition by Elgar.

May we suggest as another suitable item: 'Band of Hope and Glory'?

RHEINBERGER'S ORGAN SONATAS.

BY HARVEY GRACE.

(Concluded from November number, page 618.)

II.

First, a few words about the Passacaglia of Sonata No. 8. It is not the only specimen of Rheinberger's skill in the treatment of an Ostinato. There are four good specimens among the shorter works, the 'In Memoriam,' Op. 156, No. 1; Passacaglia, Op. 156, No. 11; Ostinato, Op. 174, No. 11; and Monologue in B flat minor. This one stands out, however, because of its ample proportions and wealth of resource.

The latter quality is severely tested, because Rheinberger adopts the old plan of keeping the theme in the same key throughout. Later composers, Karg-Elert especially, dodge rather than overcome the risk of monotony by enharmonically changing the key of the theme, or a portion of it, thus opening up new harmonic possibilities. Karg-Elert also writes an occasional variation in the major. The result is some gain in variety, but hardly enough, I think, to balance the loss in another direction. The ground bass, like the fugue, is a form with great dramatic possibilities. (Have we not recently had a proof of this in Elgar's 'Carillon'?) In the case of the Passacaglia the significance is largely due to the brooding insistence of the theme, with its minor key and solemn, measured tread. Occasional variations may be bright, and the ending animated, but all the time we are conscious of the fateful personality in the background. The bright treatment often merely accentuates this dour basis, like a sunbeam on a crag.

Rheinberger gives us twenty-four variations, and there is not one too many. The dynamic variety is greater than usual in his organ music, and much of the success of the movement is due to the fact that the ear is not fatigued, anything like a prolonged stretch of loud treatment being reserved for variations 20-24 and the *Coda*.

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There is no lack of fine organ works in this form, the four best perhaps being by Bach, Rheinberger, Widor (the rather free specimen called 'Variations' in the eighth Symphony), and Karg-Elert in E flat minor. Most organists will put Bach's at the head, with Rheinberger's a good second. With some trepidation I vote the other way. Both produce an effect of nobility, and both are simple in essence. The other two achieve rather less, with more obvious effort. If Rheinberger's is more interesting than Bach's, it is chiefly because the latter, by leading without break into a fugue, has no proper ending. When played alone, as it usually is, one feels that it does not end: it merely leaves off. If it is played with the fugue, its impression has faded long before the fugue is over. On the other hand, a listener who had remained indifferent during the greater part of Rheinberger's Passacaglia could hardly avoid sitting up from the twentieth variation to the end. It is not only a perfect voluntary, with its quiet reflective opening and crescendo of interest; it makes an ideal recital item for the serious part of a programme. Probably most organists who have played it have had the same experience as I have—they have put it into the menu as caviare, and have been surprised to find it popular. The composer evidently prized it, for he arranged it for pianoforte solo, pianoforte duet, and full orchestra.

We are generally agreed that one of the most convincing proofs of a composer's originality is his ability to say something vital in an old form. Almost invariably, too, he will leave the form a more expressive medium than he found it. Rheinberger's fugues, like the Passacaglia, are remarkable examples of this power. They are also the most convincing of replies to modernists who, apparently, suppose that in order to be emotionally expressive, music must be nebulous or chaotic.

Fine as are the first movements of Rheinberger's Sonatas, the fugues are even better. It is not always possible to lay one's finger exactly on the points that make a piece of music convincing or otherwise. Here it is not only possible, but easy. We shall begin by noting that the excellence of Rheinberger's fugues is due primarily to their subjects. The importance of the subject has too often been lost sight of by fugue-composers. The early writers produced lengthy fugues on well-worn tags, fragments of the scale, the call of the cuckoo—any series of notes served the purpose. Many subjects were laboriously designed with a view to fitness for canon or stretto, the result too often being unfitness for anything else. Really significant subjects were rare before Bach. Even some modern composers seem to write their fugue subjects at a moment when the inventive powers are in abeyance. With Reger, for example, the most crabbed and uninteresting string of notes too often served. Merkel's subjects are clean and melodious, but lacking in character. The fact is, a perfect fugue subject is much more difficult to invent than the uninitiated might suppose. Mere tunefulness is not sufficient—indeed, a very melodious subject is apt to come out of the ordeal rather the worse for wear, if the fugue be lengthy. What is most needed is character: like a strong human personality, it should be striking rather than attractive on first acquaintance, and only the final cadence should see the end of a revelation of its excellences.

Rheinberger's best examples answer these requirements, being strong and enterprising, with an arresting quality that gives his fugues the best possible send-off. A half-dozen are quoted, in order that certain characteristics may be seen at a glance:

Ex. 1. $\text{♩} = 112$.

(a) (Sonata iii.)

(b) (Sonata vii.)

(c) $\text{♩} = 84$. (Sonata ix.)

(d) $\text{♩} = 76$. (Sonata xi.)

(e) $\text{♩} = 72$. (Sonata xii.)

(f) $\text{♩} = 66$. (Sonata xiii.)

The interest in these, and in Rheinberger's fugue subjects generally, is threefold—melodic, harmonic, and rhythmic. The first is the more obvious quality, and need not be dwelt on. In regard to the second, the chromatic auxiliary notes not only give freshness to the theme, but lead to interesting harmonic developments later. For example, the G sharp in (a) is sometimes treated as a harmony note, sometimes as an auxiliary. In the latter case it is boldly used against the natural.

At first sight, the beginning of the third bar of (c) looks like an engraver's error. It would be interesting to see how examination candidates would treat this unexpected and apparently illogical F sharp. The simple plan is to regard the false relation as being one to the eye only. For example, here is Rheinberger's very natural harmonization, with the subject in the bass:

Ex. 3.

In (b), (c), (d), and (e) we have examples of a favourite construction of Rheinberger's, the subjects consisting of two contrasted sections, the first weighty, the second more animated. We find the same feature in the Fugues of Nos. 2, 5, 7, 10, 14, and 17. Undoubtedly the movements gain much in rhythmic variety from this fact. Is it treason to say that some of Bach's organ fugues suffer from the subject being too continuously in semiquavers? The fault is less apparent in the '48' because of the variety that may be imparted by accent. Rhythmically the above subjects speak for themselves. Before leaving this point, I add that if any further proof of Rheinberger's knack of turning out striking themes for fugal treatment is needed it will be found in his 'Twenty-four Fughettas in Strict Style'—a fine set of tabloid fugues, full of invention, and much less strict than the threat in the title would lead one to expect. It is, of course, another aspect of his gift for writing excellent short pieces, and for being able to say something interesting at once, with no preliminary working up steam.

Rheinberger's concessions to the text-books usually end at a very early stage in these fugues. Where is the regular counter-subject? Where are the episodes, evolved as per rule from some portion of the subject or counter-subject? Where is the faithful sticking to the text, so that every bar of the fugue shows the relationship thereto? Where are the cunning devices of the scholastic fugue?

There are no regular counter-subjects in Rheinberger. Episodes of the usual kind are present, but they are often the merest links. In no less than eleven of the seventeen fugues the necessary contrast is provided by entirely fresh material, or by the use of a theme from the first movement. It may be argued that the introduction of such irrelevant matter may result in an interesting movement, but that the movement is not a fugue. Similarly, we know that the older theorists hardly mentioned Bach, regarding his fugues as poor models. And one of our native worthies (? Dr. Crotch) pencilled comments in his copy of the '48,' pointing out Bach's sins as a fugal writer.

Certainly Rheinberger's practice may be justified by one or two experiments of Bach.

In some of the '48,' e.g., the E flat Fugue in Book 1, Bach shifts the centre of interest from the working of the subject to the episode, and the organ fugues contain examples of the introduction of important sections of new matter—the 'Wedge' fugue is the most striking case. Rheinberger, however, makes a useful development of a practice to which Bach was evidently feeling his way. If the 'Wedge' experiment is not entirely successful, it is because the irrelevant matter is decidedly less interesting than its surroundings. I suppose most of us will agree that the movement falls off somewhat hereabouts. The very fact of the 'Wedge' giving an impression of being, as Parry says, 'singularly loose in structure' proves that Bach had not solved the problem of 'relieving the extreme insistence on the striking subject.' The solution has certainly been found by Rheinberger. His fresh matter is in every case a decided contrast in style to what has gone before; it increases, or at least maintains, the interest, and (most important of all) despite its independence it invariably fits well into the scheme.

Rheinberger adds to these sins as a fugal writer a very sparing use of the skilful devices on which the older composers laid such store. This, we know, was not from lack of ability. If you want to see what he could do with canon, turn to the charming specimen in F, in the first set of Trios, and the canon-fugue which forms the middle section of 'Solemn Festival'

Op. 174, No. 7. That his fame as a contrapuntist was well-earned is proved on almost every page of his works, but you find little use of skill for skill's sake. Even in the Ricercare of Sonata No. 15 there is an amount of freedom that probably no other Ricercare ever showed, and a shorter work bearing the same title in Op. 174 is not only free from pedantry, but has a delightfully tuneful second theme which has no connection with the subject proper. The only fugue in which Rheinberger seems to be laying himself out to be clever is in that of the first Sonata, a scholarly piece of work with some imposing passages, but just a little obvious in its exploitation of strett, augmentation, and so forth. By the way, this fugue and that of Sonata No. 4 are the only two that have not first-rate subjects. No. 1 is too stolid, and No. 4 is the chromatic scale—though in the latter case a much better fugue results than might be expected, thanks to the admirable diatonic foil provided by the free passages.

A good strett is an excellent wind-up to a fugue, but a better way, I think, is that adopted by Rheinberger in some cases, i.e., an emphatic statement of the subject. For example, here is his way of saying good-bye to the subject (c) quoted above:

Ex. 4.

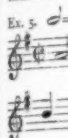
Note at the beginning two examples of the composer's favourite false relation—the leading note in one part, capped by the tonic 7th in another.

Another example of this method is to be found in the fugue in F (Sonata No. 7), where we have a really thrilling last page, the subject being massively delivered, and then carried on over a tonic pedal. The fugue in B (Sonata No. 17) ends with the subject stalking along in the bass, under rich four-part polyphony. In some cases the *Coda* consists of a sonorous restatement of a subject from the first movement—a fine effect when the Sonata is played in full. In the B flat and B major fugues (Sonatas Nos. 9 and 17) a subject from the first movement is worked into the texture of the fugue with excellent results, especially in the case of the former.

Of double fugues there are only two examples, F and B minor (Sonatas Nos. 7 and 10). Few double fugues escape being tedious, because the exposition of the second subject comes on the hearer at a time when he has a right to expect some increasing interest in the treatment of the first. Moreover, the length is almost invariably excessive. Rheinberger avoids both pitfalls, the B minor fugue being the shortest of the set, and the F major only moderately long. In both cases, too, the subjects are concise.

* Parry, 'John Sebastian Bach,' p. 512.

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So much for the general character of the movements. Let us look at a couple in more detail. I choose those from Sonatas Nos. 13 and 15 partly because they differ widely in character, but even more because they are not so often heard as they deserve to be. As I said last month, there is an unfortunate tendency to overplay a few of the earlier Sonatas to the detriment of the remainder.

We will take the Ricercare from No. 15 first, because it is slightly the stricter of the two. A Ricercare, we all know, is supposed to be a fugue in which scientific device is very much to the fore, and certainly there is no lack of skill in the example before us. The subject covers a good deal of ground, owing to its octave leap, but is otherwise less striking than is usual with Rheinberger:

Ex. 5. $\text{♩} = 63$.



The treatment is far less strict than we should expect in a Ricercare. There is no regular counter-subject, and the closest stretto work, curiously, appears not in the fugue, but in the introduction, where the subject is announced in diminution with some close imitative treatment of its first six notes. Nor does the composer feel bound to live up to the title by avoiding anything like a digression. On the contrary, after two-and-a-half pages of working the subject in the ordinary way and by inversion, he comes to a cadence on the dominant, draws a double bar through the score, changes the key-signature from D to F, and begins a section headed 'Intermezzo.' By way of connecting link with what has gone before, he takes the first few notes of the fugue subject, inverts them, and makes them do duty for the commencement of the new theme:

Ex. 6.



As in all the fugues containing interpolated matter, effective contrast is obtained. Here we drop polyphony in favour of a tune, a running accompaniment, and the simplest of basses. The Intermezzo lasts for two-and-a-half pages, the Ricercare being resumed with eight bars of stretto. The join is made very naturally by using the inverted form of the subject, which, as we have seen, provided the beginning of the Intermezzo theme. This little bit of stretto over, the real business of the final portion starts, the fugue theme, now right side up, being given to the tenor, with a new counter-subject of an unexpectedly

lighting character. This counter-subject is used consistently during the rest of the fugal portion of the movement, save for the final entry of the subject, which is given to the pedals with a characteristic *maestoso* accompaniment, the Sonata ending with a broad version of the pastoral theme with which it opened. The whole movement is an excellent example of fine workmanship used in an attractive way. It is rather difficult, but yields full value for the necessary work.

The other fugue to be considered is that in E flat minor, the subject being quoted in Ex. 1 (f). The first two-and-a-half pages consist of somewhat sombre working in five parts. The key of D flat is then established, and a full close is apparently imminent, when the cadence is interrupted and we plunge at once into new matter:

Ex. 7. $\text{♩} = 66$.
poco rit. *a tempo.*



One does not look to a fugue for such a violent change as this. The impatient thrusting aside of the rather austere five-part polyphony is really dramatic. The wedge-shaped subject holds the field for a page, after which the fugue-subject reappears in D minor, accompanied by a single part in quavers, which thus carries on some of the feeling of the wedge-subject, and prepares the way for an emphatic statement (in F minor) of the subject by the pedals, under three- and four-part manual work of increasingly animated character. The climax is reached on the following page, with the subject again in the pedals, richly accompanied.

Ex. 8.





After a page of this we have a bridge-passage (quoted in the November *Musical Times*, Ex. 8), leading to a *Coda* based on the broad second subject of the first movement, a triumphant ending to a remarkably fine fugue, one full of emotion, and with here and there a note of real passion. Such works as this help us to modify our views on the fugal form, and to see what Vaughan Williams is driving at when he says 'perhaps Bach was attracted to the fugal means of expression because of its romantic possibilities.'*

With the above examples of Rheinberger's un-academic methods before him, the reader will appreciate the unconscious humour of the following expressions by the late J. F. Runciman in *The Chord*, Nos. 1 and 3:

'... the dreary wastes of counterpoint, called organ sonatas, by Rheinberger. Surely a page of noble Bach is better than the wretched contrapuntal exercises of Rheinberger—no one but an organist would dream of calling them music.'

The fugal form has suffered, perhaps more than any other, from the fact that it has been too often the kindest of friends to the composer with nothing to say. He had only to write down a series of notes, add a counterpoint to the answer, and he was well on his way. One thing brought up another, and by the time the counter exposition was passed he had produced something that really sounded far better than it deserved to. Sometimes in working so far the mental friction generated a little warmth, or even struck out a few sparks, with the result that the form lifted the composer a bit above himself. But he and his like so damaged its repute that the very title has almost become a synonym for dullness. It is a pity that although almost all the great composers wrote fugues, the results do not, as a rule, show them at their best. Only two men have given us not a few, but many, proofs that, so far from the fugue being a strict form it is one of the freest and most expressive. Appropriately, both men were organists—Bach and Rheinberger.

* Grove's Dictionary, Art. 'Fugue.'

[Mr. William Child's review of new music is unavoidably held over.—ED., *M.T.*]

THE 'CLIQUE' IN ITALY.

BY CLAUDE TREVOR.

If I mistake not, the *clique* as it is known to us originated about a century ago in France, gradually finding its way to other countries and becoming one of the necessities of the theatrical artist, both operatic and otherwise, and also at the same time one of the annoyances of the intelligent of the theatre-going public, and by its tyranny adding not a little to the already thorny pathway inseparable from the histrionic career. My own career as a singing-teacher of very many years' standing in Italy has brought to my notice the pernicious influence of the members of the body of individuals who should without hesitation be banished from every theatre with the slightest pretention to be seriously considered as worthy of any regard as a temple of art. It is therefore with the *clique* of Italy I propose to deal in the present article, though a few words as to its origin in France may first of all be of interest.

When these *applaudisseurs engagés* first became a recognized part and parcel of the theatre they, as to-day, occupied the very best portion of the *parterre* under the chandelier suspended from the centre of the auditorium, and were known by the titles of *chevaliers du lustre* and sometimes *romains du parterre*. A little more than half a century ago the name *clique* or *claqueurs* took the place of the former more grandiose denomination of the body of these 'gentlemen,' with whose assistance singers of the foremost rank would no sooner think of dispensing than they would with their stage 'make-up.' About the middle of the last century the leader of the *clique*, known as the *chef de clique*, would treat in the most business-like manner with the management of the theatre where his followers and himself were employed, and sign a regular contract specifying the obligations to be discharged during the performances of the operas to be presented during the season. Some time back I was shown, among other interesting French newspapers of the period treating of musical events, a paragraph which I here reproduce. It ran thus:

'Some days prior to the first representation negotiations are entered into between the *clique* and the composer. The *chef* is present at all rehearsals, and is made to understand where the most salient and effective portions in the work occur, the situations of greatest importance, the weaker points which are to be covered by judicious approval, and those in which unbridled applause must break forth with irresistible ardour—even to the interruption of the action. After treating with the composer comes the turn of the singers. This one requires a great deal of encouragement on his or her entrance on to the stage; that one does not care so much for the greatest applause in the first two Acts, but approbation must be unlimited in Act 3, where the greatest effect is expected to be made. Another wishes for discreet applause all through, but insistent demands to appear alone after the fall of the curtain. Of course those disposed to make the handsomest terms with the *chef* will naturally receive greatest enthusiasm, and only when he has thoroughly understood what he and his satellites are expected to do with regard to composers and artists does the management announce the date of the first performance.'

In Italy the services of the *clique* are certainly more artistically arranged (if the name Art may be desecrated by such, in many cases, false approbation), the members being dispersed about the theatre, knots

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of them mixing, with the public in different coigns of vantage, and leading, sustaining, or stimulating the applause with *vraisemblance* entirely wanting in France. No sooner does an artist arrive who has not sung in the particular city before, than the annoyance from the band of the *claque* begins. Often a serenade is arranged in his honour beneath his windows, on the termination of which a bouquet (a cast-off one of some *café chantant divette* of the previous evening, judging by its appearance) is brought up by a detachment of the serenaders, who at the same time present the newcomer with a set of verses supposed to have been written expressly to welcome him, but which have done service for scores before him, and will serve for scores after him, and which extol to the skies his *voce d'oro*, which, by the way, the writer in all probability has never heard. Of course all this preliminary farce has to be paid for, and a good deal of courage must be possessed by the singer who would ignore it, and who would decline to pay for the 'welcome' accorded him. I remember a few years ago that a celebrated soprano displayed such courage, and most resolutely determined to put her foot down and be judged on her merits by the genuine public. A few days prior to her appearance she was informed that someone wished to see her on a matter of the utmost importance. Suspecting immediately who the 'person' was, and on what errand of 'importance' he had come, she resolved to take the bull by the horns and make him thoroughly understand that she would have no dealings with the *claque*. The 'person' was shown in. He was amiability and servility itself (for the moment), and lost no time in explaining his visit, running over a list of celebrities who had availed themselves of his and his followers' services, without which, he took care to add, all their voice and talent would have benefited them nothing. His reception was of the coldest, and he was at once given to understand by the lady with whom he endeavoured to ingratiate himself, that neither his or any of his friends' services would be required on her account. Immediately the mask of servility and cringing was removed, insinuations of the gang being capable of having her hissed, and making her appearance a disaster, taking its place, while on the lady indicating the interview was at an end, positive insolence and threats were resorted to by the ruffian. At length he seemed to spy some ray of hope of being able to gain his point, and adopting a more conciliatory tone he condescendingly said he would call the next day to give his hoped-for victim time to think over his proposal, and change her mind, and muttering what certainly did not sound like a benediction, retired. The artist, as soon as he was safely off the premises, telephoned to the police requesting an immediate interview at the hotel with a member of the force. In a very short time an agent appeared before whom she laid the whole matter, and from whom she received the most profuse compliments for her boldness in not being intimidated by her late visitor. A little ruse was resorted to, and it was arranged that half an hour previous to the time the head of the *claque* announced his intention of calling the following day, two police agents should arrive and take up their positions behind the heavy curtains draped at each side of the window. Next day the two agents duly appeared and took up their posts, and as punctually did the unsuspecting *claqueur* also appear. He asked if the lady had changed her mind. She more resolutely than ever declared she would not entertain any of his propositions. This was the signal for the most insulting language and threats, when, needless to say, the two agents stepped from their hiding place,

arrested the creature, and departed with him to the police office. It was gratifying to learn later he was not only condemned to a term of imprisonment, but heavily fined into the bargain; yet on his term of incarceration being ended he returned to the scene of his old triumphs! I rejoice to say that without the use of the *claque* the lady scored a huge success, though her companions with whom she sang had recourse to her persecutor's gang of followers. It is a great pity other singers have not followed her example, but signs are not wanting that some are at length heartily sick of the system, for a short while ago several singers of the Scala, Milan, collaborated to denounce the extortionate demands of the *claque* at that theatre. It is greatly to be hoped that this may be the beginning of the end of such a state of things, at any rate in Italy. I have never yet heard of any attempt, up to now, to eradicate the nuisance in France. It has been the boast of Londoners that no such system exists at Covent Garden. This is quite a mistake. I have night after night seen knots of individuals (always the same) scattered among the throng in the amphitheatre who are as great *claqueurs* as are to be found anywhere else. Of course it is not recognized—like other evils that flourish!

I think it may interest readers to know the tariff that exists for the services of the band of 'encouragers' to singers, so I present it here more or less complete:

For applause on entrance, if a gentleman	25 francs.
" " if a lady	15 "
Ordinary applause during performance,	each 10 "
Insistent applause during performance,	each 15 "
Still more insistent applause	17 "
For interruptions with 'Bene!' or 'Bravo!'	5 "
For a 'Bis' at any cost	50 "
Wild enthusiasm	A special sum to be arranged.

The above will give an idea of the systematic and ludicrous scheme. I will give an example of an artfully arranged ruse played upon the gang by a celebrated tenor at the Carlo Felice Theatre, Genoa, on the occasion of his singing there some years ago in 'Cavalleria Rusticana.' He was well known to be past-master of long breaths, but his success on the occasion referred to was beyond expectation, particularly in the Brindisi. In his famous high note with which he ended, after holding it for many seconds (naturally already arranged), part of the *claque* began applauding while another part hushed it down, giving the singer time to take fresh breath and go on with the note, never, to the ordinary listener, having relinquished his hold on it. Only the initiated saw through the trick; but it succeeded admirably, and I have rarely experienced such a scene of delirium that it called forth. The *claque* is really not more absurd than the habit of handing wreaths and garlands up to the singers when often they have done quite the reverse to deserve them. A *diva* once came to sing in Florence, and knowing the lady and greatly admiring her delightful talent, I wished to present her on her benefit night with a *corbeille* of choice flowers. Failing to find anything worthy of her acceptance, one florist told me in confidence that her husband had bought up everything in the way of a blossom to make a grand display! This is only one of hundreds of cases. Often on a benefit night in Italy handsome gifts in the way of jewellery, &c., are presented to the *beneficiaria*. These are not infrequently hired for the occasion, and returned to the owners next day!

I should add that the *claque*, in spite of all their well-paid exertions, cannot possibly always guarantee a success, even to the handsomest remunerators, who often have more money than talent or voice; but their efficacy in guiding and manoeuvring applause is beyond controversy, provided their employers are possessed of genius. I remember once discussing and condemning the *claque* system with a celebrated singer, who defended it in this way:

'My dear friend, we singers have the moments of our glory counted, even those of us with the longest careers; applause being the breath of our nostrils, the more we get of it the happier we are, and even the entire approval of the general public does not suffice if by opening our purse strings we can get *still more*. Once off the stage and we have freed ourselves from our make-up, who cares any more about us. And when the time comes when from waning voice or ill-health we must perforce retire, if we live twelve, fifteen, or twenty years beyond the expiration of the first period we are forgotten, and when death at length claims us, the majority may consider themselves lucky if a funeral eulogy of a dozen lines finds a corner in one of the daily papers, notwithstanding the thousands and thousands to whom we have given pleasure, or moved to tears in every part of the globe. If, therefore, we are greedy for all the applause we can get during our short triumph, and are willing to pay for a good deal of it, don't grudge our indulging our weakness.'

There was something infinitely pathetic in my friend's argument, but it did not change my opinion, and I consider the whole *claque* scheme one to be entirely and unconditionally condemned.

The Musician's Bookshelf.

By 'FESTE.'

Truth may or may not be stranger than fiction: well set forth it is certainly more interesting. That is why Ethel Smyth's 'Impressions that Remained' (Longmans, Green, & Co., two volumes, 28s. net) is one of the most engrossing of recent books. To use an expression in keeping with a record wherein sport has no small share, it can give even a good novel a start and a beating. Those of us who have wondered at the masculine vigour of Miss Smyth's music will wonder no longer after reading these memoirs. Only an uncommonly powerful personality could have overcome the obstacles which lay between her and the musical career on which she had set her mind, and for which she fought her parents for years. The output of such an one could hardly be airy and graceful trifles. It is interesting to speculate on the possible development of her talent had she been born thirty years later, when the bitter prejudice against a woman's adoption of the musical profession had almost died. She would no doubt have gone to one of our principal teaching institutions, and all would have been plain sailing—comparatively, that is, for she was not called 'the stormy petrel' for nothing. Any academic groves frequented by Ethel Smyth would have been calm only at intervals. But thirty years ago a woman who wished to take music seriously, or to be taken seriously herself, simply had to go to Germany. It was not that she could get better tuition in Germany than in England. Miss Smyth describes her lessons from Reinecke and Jadassohn as 'farcical.' Maas, her pianoforte tutor, was

'conscientious but dull.' For teaching of that kind she need not have gone abroad. Germany, however, had one thing which England had not, and to Miss Smyth it was the chief need:

To me [she says] the only thing that counts, being a matter that boom and fashion cannot affect, is the general level of musical intelligence in a country, including the part played by art in domestic life; and certainly at that time Germany was ideal in that respect.

For musical readers, the chief interest of the volumes will centre round the years spent in Germany and Italy, especially the former. But there is much good reading before that stage is reached, the palm going to Chapter iv. ('My Father'), a delightful sketch that ensures Major-General Smyth a niche beside Colonel Newcome. No less admirable, though less amusing (save for one priceless passage on page 46) is the description of the author's mother. Indeed, this knack of hitting off neat pen-portraits is a gift of which Miss Smyth has far more than the average share.

One of the earliest musical influences in her life was the arrival in her neighbourhood of an officer in the Army Service Corps named Ewing, since known the world over as the composer of the hymn-tune to 'Jerusalem the Golden.' Here was a composer who appealed to others of the family:

Even my father, who hadn't an ounce of music in his composition, may have been moved by the news, for that hymn-tune, in which there is a sort of groping ecstasy confined in 'Ancient and Modern' fetters, was considered almost as integral a part of the Church Service as one of the Collects.

Fortunately, Ewing turned out to be not only 'a real musician,' but 'one of the most delightful, original, and whimsical personalities in the world.'

From him the future composer received her first harmony lessons. More, this hymn-tune composer, whose 'real instrument was the organ,' introduced her to Wagner. He was a clumsy pianist, but, 'aided by a very harsh, cracked voice, he banded and bellowed his way through the scores of "Lohengrin" and "The Flying Dutchman."' Among the batches of letters in the volumes, an honourable place must be given to those written by the excellent and enthusiastic Ewing to his pupil. The lessons were not long continued, the paternal foot coming down heavily. Ewing the hymn composer was one thing; Ewing the teacher who was aiding and abetting a rebellious daughter was quite another. But there was no stopping the young enthusiast. On the evening of a day on which she had been to a concert in London, and had come back full of Brahms and resolution

there was a discussion at dinner as to which Drawing Room I had better be presented at. Suddenly I announced it was useless to present me at all, since I intended to go to Leipzig, even if I had to run away from home, and starve when I got there.

This was the beginning of the last round in the fight, and it was shortened and won by methods 'used afterwards in political warfare by other women, who, having plumbed the depths of masculine prejudice, came to see this was the only road to victory.' She made things so hot for those at home that in self-defence they had to let her go, and on July 26, 1877, she went.

She fell on her feet, as may be expected, and was soon very much at home. Very early she found what she wanted in the domestic side of music in Germany. Here is a little picture of the Röntgen ménage at

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Leipzig. Röntgen was leader of the Gewandhaus Orchestra, and he and his family were among the first friends Miss Smyth made on her arrival in Germany. They were

a family that could raise a pianoforte quintet among themselves and, together with their Röntgen cousins, a small orchestra. Every violin sonata, every pianoforte trio or quartet printed, would Frau Röntgen or her daughter tackle—the mother's performance unplanned, perhaps, but of a fire and musicality that carried all before it. Their one servant was seldom a cooking genius, and always needed supervision, and between two movements of a trio Frau Röntgen would cry: 'Line, thou canst take the Scherzo,' and fly off to the kitchen, Line replacing her on the music-stool till eagerly swept off it again. I remember one occasion when dear old Papa Röntgen, as we used privately to call him, who had a delicate digestion, complained of the Egg-Dish (I do not know how else to translate that basis of German existence, 'die Eier-Speise'), and his wife said with simple contrition: 'Yes, I know, it is my fault; I ought to have waited to see her brown it. . . . But thou knowest how I love that Andante!'

Was ever Egg-Dish ruined in a better cause? Here was indeed a wife above rubies, though only to be fully appreciated by an eupeptic husband. But perhaps Herr Röntgen began as such, becoming dyspeptic as a result of favourite Andantes.

Here is another glimpse of the Röntgens, at a New Year's Eve revel:

We had a grand feast, with sweet champagne in very long narrow glasses that held nothing, *pâté de foie gras*, and hot punch—a red essence of some unknown alcoholic derivation, mixed to one's taste with boiling water. . . . After supper we all sang part-songs in which I was tenor, when not bass, and it was remarked by Papa Röntgen that the more punch was drunk the more I pushed up the pitch,—an interesting effect of alcohol which makes one think that to hand it round before certain *cappella* pieces at concerts would be a good plan.

'Papa' Röntgen made a beautiful end. As leader, it fell to him to play the exacting violin solo in the Benedictus of Beethoven's Mass in D, which was performed annually. On one occasion he played it so superbly that his hearers were amazed, saying that even in his prime he had never done better. 'He went home like a man in a happy dream, and remarked at supper, "For the first time in my life after the Benedictus I can say it . . . to-night I satisfied myself." Uttering which words he leant back gently, smiled . . . and was dead.'

In 1887 came a meeting with Henschel, of whose gifts and personality Miss Smyth writes with enthusiasm. Soon after, Brahms came on the scene, and Miss Smyth was suddenly presented to him after a rehearsal of his D major Symphony. Henschel had shown him some of her compositions, telling him that she had never studied:

At that time Brahms was clean shaven, and in the whirl of emotion I only remember a strong alarming face, very penetrating bright blue eyes, and my own desire to sink through the floor when he said, as I then thought by way of a compliment, but as I now know in a spirit of scathing irony: 'So this is the young lady who writes sonatas and doesn't know counterpoint!' I afterwards learned that Henschel had left a MS. of mine (two songs) with him, that he subsequently looked at them, and remarked to Frau Röntgen that evidently Henschel had written them himself!

Miss Smyth became a devout Brahmsian, but only so far as his music was concerned. The man himself she found neither attractive nor impressive. His reputation for brains and wit, she thinks, rested on slender

foundations. But the German standard of humour may be to blame. A woman with so uncommonly developed a sense of humour as Miss Smyth must have been somewhat exacting. She reproduces a Brahms repartee which was much quoted as a brilliant effort:

After some performance, Limburger once remarked in his airy way, 'Really, Herr Doctor, I don't know where you mean to take us in the slow movement, whether to Heaven or Hell!' and Brahms replied with a mock bow, 'Whichever you please, Herr Consul.'

If this was 'brilliant,' what must the other kind have been like?

But Brahms's taste in jokes, we are told, 'left much to be desired.' Miss Smyth gives us one specimen, mercifully leaving it in German, though one need be no linguist to understand it—with rising gorge. His manners were on a level with his humour, save in a few quarters where he really felt respect and showed it. Miss Smyth ends her very interesting Brahms chapter by admitting that her impressions hardly do him justice. But she rightly says that a writer of memoirs must give first-hand views:

I saw integrity, sincerity, kindness of heart, generosity to opponents, and a certain nobility of soul which stamps all his music; but on the other hand I saw coarseness, uncivilisedness, a defective perception of subtle shades in people and things, lack of humour, and of course the inevitable and righteous selfishness of people who have a message of their own to deliver and can't run errands for others.

The glimpses of Joachim do not show him in very favourable light. The fact that he regarded Miss Smyth as having no talent matters little, especially as he solemnly retracted this view in later years when the composer 'didn't care two straws what he thought.' She was then glad she had never been among his favourites. 'As a rule pedantry and total absence of the sacred spark were their chief characteristics, and with very, very few exceptions they all fizzled out in after life.' His refusal to introduce her Violin Sonata in London drew a letter that must have touched the violinist on the raw:

I said that of course an honest opinion could never be resented, but at the same time I much wondered if he considered Mr. So-and-so a genuine talent—this being a youth never heard of before or since, whose deadly dull Opus 1 he had recently produced in London, and whose mama was a giver of smart musical parties, at which the Joachim Quartet performed about once a fortnight, for fabulous fees, throughout the season. This letter received no reply.

It was certainly not an easy one to answer.

Fortunately, against these unpleasant aspects of the great we have to set many delightful ones, *e.g.*, the passages referring to, and letters from, Grieg, Tchaikovsky, Henschel, Clara Schumann and her daughters, Lili Wach (*née* Mendelssohn), Hermann Levi, Jenny Lind, Sullivan, Sir Walter Parratt, and others.

Miss Smyth's reason for taking up organ-playing is characteristic:

We now had a very decent little organ at Frimley Church, and I became bitten with organ-playing, which, as a sort of athletic exercise, appealed to me far more than the violin, not to speak of the prospect of tackling Bach on his own instrument.

There speaks the horsewoman, swimmer, skater, mountaineer, tennis player, golfer, cricketer, cyclist, and militant suffragist! She took organ lessons at Leipzig, and later on, at Windsor from Sir Walter Parratt, 'revelling in Bach as played by him, who better than any other organist I have ever met, knows how it should be done.'

One result of this branch of study is seen in a set of six short choral preludes published in 1913, dedicated to Sir Walter. Five of the six might have come from Bach's pen, and No. 6 bears the stamp of Brahms in every line. No. 3, on 'Schwing dich auf zu deinem Gott' is a gem, full of the Bach spirit as well as the letter. But why did the composer make such liberal use of the tenor clef, and thus prevent them from being so well-known as they deserve to be? We can imagine her deciding that every organist worthy of the name should be at home in other than the commonly used clefs, and refusing to compromise. But very few players, their student days over, are ever called upon to read from alto and tenor clefs, and so they cannot be blamed for getting rusty.

Her leaning towards the organ was no doubt helped on by a meeting with Ouseley, with whom she spent a week end at Bramshill, near Frimley :

Strange to say, a new musical experience awaited me at Bramshill—Sir Frederick, who had studied music at Leipzig under Mendelssohn himself, being one of the very last of the old race of improvisers. He would ask you to give him a theme for a fugue. You invented, of course, as crackjaw a one as possible, and off he started. A good deal of it was learned padding, but immensely musical and effective, and I, who had heard nothing like it at Leipzig or elsewhere, was much impressed.

Apropos fugues, we have an amusing account of Clara Schumann and a fugal essay of Miss Smyth :

I had written a little 'Prelude and Fugue for Thin People,' thus styled because the hands crossed rapidly and continually, deeply invading each other's territory. This piece she [Clara Schumann] determined to study, and when I gently demurred, from modesty of course, she flared up in her own peculiar fashion with : 'Aber so stark bin ich doch nicht !' ('I'm not so fat as all that !') . . . Her daughters reported her as completely engrossed in this athletic problem, muttering to herself amidst her struggles : 'Gehen muss es aber !' ('It must be managed !'), and in the end it was dedicated to her, title and all, by special request.

Miss Smyth saw a good deal of those two most industrious of biographers, Spitta and Chrysander. In view of the present important work being done in reviving the output of our old polyphonic writers, it is interesting to read that Chrysander told Miss Smyth (in 1879) that 'there were masses of yet undeciphered Early English music in the British Museum compared to which the work of Palestrina & Co. was the groping of little children,' or words to that effect. She might have retorted that the Germans had to have Bach re-discovered for them after a generation of neglect.

Perhaps Miss Smyth's vivid orchestration is almost entirely owing to a remark of Tchaikovsky, who held (and Miss Smyth felt bound to agree with him) that the Brahms School was neglectful of colour :

'Not one of them can instrumentate,' he said, and he earnestly begged me to turn my attention at once to the orchestra, and not to be prudish about using the medium for all it is worth. 'What happens,' he asked, 'in ordinary conversation? If you have to do with really alive people, listen to the inflections in the voices. . . . there's instrumentation for you !' And I followed his advice on the spot, went to concerts with the sole object of studying orchestral effects, filled notebook on notebook with impressions, and ever since have been at least as much interested in sounds as in sense, considering the two things indivisible.

This question of orchestration was one of those that sent Miss Smyth back to Germany time after time. At the end of one spell in England (largely given up to cricket, 'a very jolly mania while it lasted'), it became more and more clear

that unless my musician's soul was to be lost I must go back to Germany ; back to a country, to mention one point only, where friendly conductors give one a free run-through of one's first orchestral attempts—a thing impossible, of course, in mercenary England.

If Miss Smyth had been at the Royal College of Music on November 13 she would have rejoiced to see that, thanks to the Patron's Fund, our orchestral composers are now blessed with the opportunity denied her. This is only one respect in which the reader of her book will be conscious of great progress in England, though there is still much leeway to make up.

Hereabouts I begin to see that many of the notes I had made on the musical matters in 'Impressions that Remained' must be scrapped for want of space. But I must find room to remove some inevitably false impressions. First, this review being written for a musical journal, must concern itself only with that side of the book which has to do with our art. It has needed some self-denial so to restrict myself, because the main interest of the work is by no means musical, and I am anxious that the reader should not suppose that it is merely a set of musical reminiscences. It covers very wide ground, and its interests are literary, social, sporting, and, above all, intensely human. The non-musical portions contain an abundance of good stories, shrewd bits of observation, and happy character sketches. Nor is it by any means a book of amusing gossip. There are many touching pages, and the account of the author's friendship and breach with Elizabeth von Herzogenberg is full of poignancy. On this, as on the rest of the more intimately personal revelations, the reviewer is disinclined to dwell. Such things are to be read, but not discussed. I have only to say that they make up an arresting picture of a vivid and extraordinary personality.

Miss Smyth has a gift of literary expression rare among musicians. In purely technical matter, such as punctuation and other details (e.g., her frequent misplacement of the word 'only') she is rather careless, but in what matters far more, the power of making us see what she wants us to see, her skill is remarkable. I spoke of her knack of hitting off a character, shown specially in the chapters devoted to her parents. It is worth noting that this power is revealed not only in dealing with human beings. There is perhaps nothing more delightful than the passages in which her dog 'Marco' figures. Dog-lovers will feel that they know 'Marco' as well as they do their own particular four-footed chum, and will mentally pat him. 'Impressions that Remained' will take its place among the best books of memoirs in our language. Its readers, noting that it breaks off at the year 1891, will hope that the author will before long take up her parable again, and give us her impressions of the two subsequent decades.

NEW LIGHT ON EARLY TUDOR COMPOSERS.

By W. H. GRATTAN FLOOD.

IV.—WILLIAM CRANE.

Although it is unfortunate that Crane's compositions have been lost, or at least have so far eluded discovery, yet his importance as a contributor to the development of Tudor music-drama and his reconstruction of the Chapel Royal music cannot be overlooked. As deputy to Cornish (whose biography has previously been given*) he took part in several music-plays, and early attracted the notice of King Henry VIII. Cornish, Kite, and Crane were then prime favourites

* See William Cornish : No. III. of present series, p. 607, November issue.

(Continued on page 691.)



Good King Wenceslas.

December 1, 1919.

A CHRISTMAS CAROL FOR FOUR VOICES.

Words by the Rev. J. M. NEALE.

Tune from *Piae Cantiones*, 1582.
Set for Chorus (S.A.T.B.) by GEOFFREY SHAW.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Briskly.

SOPRANO.
Good King Wen - ces - las looked out On the feast of Ste - phen,

ALTO.
Good King Wen - ces - las looked out On the feast of Ste - phen,

TENOR.
Good King Wen - ces - las looked out On the feast of Ste - phen,

BASS.
Good King Wen - ces - las looked out On the feast of Ste - phen,

PIANO.
(For practice only.)
Briskly.
f

When the snow lay round a - bout, Deep, and crisp, and e - ven: Bright-ly shone the

When the snow lay round a - bout, Deep, and crisp, and e - ven: Bright-ly shone the

When the snow lay round a - bout, Deep, and crisp, and e - ven: Bright-ly shone the

When the snow lay round a - bout, Deep, and crisp, and e - ven: Bright-ly shone the

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moon that night, Though the frost was cru - el, When a poor man came in sight,

moon that night, Though the frost was cru - el, When a poor man came in sight,

moon that night, Though the frost was cru - el, When a poor man came in sight,

moon that night, Though the frost was cru - el, When a poor man came in sight,

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano part is in bass clef. The lyrics are repeated four times across the staves.

Gath - 'ring win - ter fu - - el.

Gath - 'ring win - ter fu - - el.

Gath - 'ring win - ter fu - - el. *mf* "Hith - er, page, and stand by me,

Gath - 'ring win - ter fu - - el.

This system continues the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are repeated four times, with the third line including the instruction *mf* and the text "Hith - er, page, and stand by me,".

(humming.) *p*

h'm h'm

(humming.) *p*

h'm h'm

If thou know'st it, tell - ing, Yon - der pea - sant, who is he? Where and what his dwell - ing?"

(humming.) *p*

h'm h'm

p

mf

"Sire, he lives a good league hence, Un - der - neath the moun - tain;

mp legato.

h'm

(humming.) *mp legato.*

h'm

mf

Right a - gainst the for - est fence, By Saint Ag - nes' foun - - tain."

mf

h'm *h'm*

mp legato. *mf*

h'm *h'm*

This system contains the first five staves of the musical score. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "Right a - gainst the for - est fence, By Saint Ag - nes' foun - - tain." The music is in G major and 4/4 time. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *legato*.

" Bring me flesh, and bring me wine, Bring me pine-logs hith - er; Thou and I will see him dine,

p *h'm*

h'm

mf

p *h'm*

mf *p* *mf*

This system contains the next five staves of the musical score. The lyrics are "Bring me flesh, and bring me wine, Bring me pine-logs hith - er; Thou and I will see him dine,". The piano part features a rhythmic accompaniment in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *h'm* (humming).

mp *molto cres.* *f*

ah Page and mon-arch forth they went, Forth they went to .

mp *molto cres.* *f*

ah Page and mon-arch forth they went, Forth to .

mp *molto cres.* *f*

When we bear them thith - er." Page and mon-arch forth they went, Forth to .

mp *molto cres.* *f*

ah Page and mon-arch forth they went, Forth to .

rall. *lunga*

- geth - er; Thro' the rude wind's wild la-ment, And the bit - ter wea - ther.

rall. *lunga*

- geth - er; Thro' the rude wind's wild la - ment, And the bit - ter wea - - - ther.

rall. *lunga*

- geth - er; Thro' the rude wind's wild la-ment, And the bit - ter wea - ther.

legato. *rall.* *lunga*

- geth - er; Thro' the wind's la - ment, And the bit - ter wea - - - - - ther. . .

rall. *lunga*

A very little slower.

pp "Sire, the night is dark - er now, And the wind blows strong - er; Fails my heart, I

pp h'm

pp h'm ah

pp h'm

A very little slower.

pp

a tempo. know not how, I can go no long - er." *mf* ah . . .

a tempo. h'm *mf* ah

a tempo. *boldly (melody well standing out).* "Mark my foot-steps, good my page, Tread thou in them

a tempo. h'm *mf* ah

a tempo. *f* *mf* *mf*

part, I

mf *mf*

ah

ah

bold - ly : Thou shalt find the win-ter's rage Freeze thy blood less cold - - ly."

mf

ah

A little slower, and dignified.

f

In his mas-ter's steps he trod, Where the snow lay dint - ed ; Heat was in the ve-ry sod

f

In his mas-ter's steps he trod, Where the snow lay dint - ed ; Heat was in the ve-ry sod

f

In his mas-ter's steps he trod, Where the snow lay dint - ed ; Heat was in the ve-ry sod . .

f

In his mas-ter's steps he trod, Where the snow lay dint - ed ; Heat was in the ve-ry sod

A little slower, and dignified.

f

Which the saint had print - ed. Therefore, Chris-tian men, be sure, Wealth or rank pos - sess - ing,

Which the saint had print - ed. Therefore, Chris-tian men, be sure, Wealth or rank pos - sess - ing,

Which the saint had print - ed. Therefore, Chris-tian men, be sure, Wealth or rank pos - sess - ing,
There - - fore, be sure,

Which the saint had print - ed. There - fore, be sure, Wealth or rank pos - sess - ing,

poco rit. *very broadly.* *fff*
Ye who now will bless the poor, Shall your-selves find bless - - ing.

poco rit. *very broadly.* *fff*
Ye who now will bless the poor, Shall . . your-selves find bless - - ing.

poco rit. *very broadly.* *fff*
Ye who now will bless the poor, Shall find bless - - ing.

poco rit. *very broadly.* *fff*
Ye who now will bless the poor, Shall your-selves find bless - - ing.

poco rit. *very broadly.* *fff*
Ye who now will bless the poor, Shall find bless - - ing.

(Continued from page 682.)

with the English monarch, and it is remarkable that Kite, who was Sub-Dean of the Chapel Royal, and was also a Prebendary of Lichfield and Chichester, was promoted to the primatial see of Armagh on October 24, 1513, retiring therefrom in 1521 for the bishopric of Carlisle.

The earliest official appearance of William Crane in Court records is on June 3, 1509, when as Gentleman of the Chapel Royal, he was appointed by the young King as Water-bailiff of Dartmouth. He took part in the Court Revels of November 14, 1510, and again on February 12 and 13, 1511, in which the King was a performer. On August 18, 1511, he was granted certain tenements in London, and on October 6, 1512, he was licensed to export six hundred sacks of wool. In 1512, and again in 1513, he received a loan of £1,000 (a large sum in those days); and in July, 1513, he paid £94 7s. 1d. for cables, for the King.

On January 6, 1514, Crane took part in Cornish's Mask of 'The Triumph of Love and Beauty,' and he set music for Henry Medwall's Morality, 'The Finding of Truth,' which followed the Mask. Prof. Wallace, from imperfect knowledge, refers to the author of 'Nature' as 'the impossible Medwell [*sic*],' but it is now agreed that Henry Medwall (not Medwell) was no unworthy precursor of Shakespeare. I may add that the only known copy of his play 'Fulgens and Lucrese,' printed by John Rastall, in 1519, was sold by Sotheby in March, 1919, for £3.400.

On February 21, 1514, Crane was appointed Comptroller of the Petty Customs in the Port of London. At a Court Play on January 6, 1515, he and Master Harry Stevenson of the Chapel were resplendent in 'plunket satin.' He was also present at the 'Field of the Cloth of Gold' in June, 1520; and in January, 1523, was in the train of Lord Berners, Deputy of Calais.

At length, on March 25, 1523, on the resignation of William Cornish, the coveted position of Master of the Children of the Chapel Royal was given to Crane. This position was materially improved by the Eltham ordinances in January, 1526, when the number of boys in the Chapel was increased from ten to twelve, and the salary of the Master augmented from 40 marks to £40. It was also ordered that the Master, with six of the Children and six Gentlemen of the Chapel, 'shall give their continual attendance in the King's Court, and daily to hear a Mass of Our Lady before noon, and on Sundays and Holy Days Mass of the day besides Our Lady Mass, and an *Antempe* in the afternoon.' This early recognition of the anthem as part of the evening service is noteworthy, as it has been frequently stated that anthems were introduced under Elizabeth. And it must not be forgotten that as early as 1502 Dr. Fairfax got 20s. from Princess Elizabeth 'for setting of an Anthem.' Anyhow, it is distinctly to the credit of Crane that he increased the number of choirboys in the Chapel Royal, and improved the musical services—with the cordial co-operation of the Dean of the Chapel, Dr. Sampson, who held office from 1523 to 1540, and who was a composer of no mean order.

The following is the official list of the Chapel Royal establishment in 1526, under Crane:

Dean, Richard Sampson, LL.D.	.....	£33	6	8
Master, William Crane	.....	26	13	4

Ministers of the Chapel Royal at 7½d. a day:

Ric. Ward, Thos. Hall, Ric. Elys, Ant. Dogget,	
Thos. Wescot, Emery Tuckfield, Andrew Tracey,	
Nic. Archbold, William Walker— <i>Priests</i> .	

Robert Pende, John Fisher, Henry Stephenson, Thos. Bury, Wm. Colman, Robert Jones, Robert Phillips, Avery Burton, Hugh Rhodes, Thos. Byrd, Richard Bowyer, Richard Piggot, Edm. Peckham, Robert Perry, Wm. Barber, John Fuller, Robert Richmond, John Aleyn, Richard Stephen—*Gentlemen*.

In the Patent Rolls, under date of May 12, 1526, the grant to William Crane is duly enrolled, and we read that the Master was to be paid '£40 a year for the instruction, vestures, and beds of twelve boys.' Some months later (January 28, 1527) he was licensed to import five hundred tuns of Toulouse wood or Gascon wine. A year afterwards (May 6, 1528) he was appointed to fit out three ships and three galleys for the King. On November 26, 1531, a grant, in fee, was made out in favour of Wm. Crane, *Armiger*, by which he became owner of Beaumonts Inns, parish of St. Michael, Cripplegate, and two other messuages, 'void by the forfeiture of Francis Lovell, late Lord Lovell.'

No previous investigator of the career of Crane has noted that he was commissioned to impress choirboys for the Chapel Royal—a form of conscription that was used as far back as 1420, a fact which I made known for the first time in 1912. The commission to Crane is missing, but I find payment made to him for his expenses in going to the country to procure suitable choristers, in a document dated June 15, 1531—the amount of the expenses being given as £3 6s. 8d.

Crane, like his predecessor Cornish, was a married man, and had a daughter, a fact which we learn from an interesting letter written by the Archbishop of York to Christopher Draper on January 29, 1535, wherein the Archbishop regrets that he cannot give Draper a prebend 'unless he were in orders, at least tonsured,' but that as Draper 'was insured [engaged] to Mr. Crane's daughter of the Chapel' he could not get the promotion.

Further marks of royal favour continued to be poured on Crane, who, on July 2, 1535 (Prof. Wallace gives the date as June 28) was made Water-bailiff of Lynn, in Norfolk, *vice* George Lovekin deceased. His friend Richard Sampson, Dean of the Chapel Royal, was given the post of Coadjutor Dean of St. Paul's Cathedral, on February 20, 1536, inasmuch as Dean Pace had become mentally afflicted, and on June 11, he was appointed by Henry VIII. as Bishop of Chichester (retaining his Deanery of the Chapel Royal), being dispensed by Archbishop Cranmer (July 20) to hold the Deanery of St. Paul's *in commendam*, on the death of Richard Pace.

On January 7, 1538, Master Cromwell paid Mr. Crane 100 marks for Havering Park. Two years later, on March 3, 1540, Crane and his wife Margaret were granted ten tenements and certain rooms at St. Helen's, Bishopsgate. About this time Bishop Sampson did not show sufficient zeal in the cause of the 'new-fangled doctrines,' and in July he was imprisoned, and deprived of his Deanery of the Chapel Royal, which was then given to Thomas Thirlby, newly created Bishop of Westminster, with Richard Wade as Sub-Dean.

On March 6, 1542, Crane was licensed to export four hundred tuns of double beer; and on May 2, 1543, he got custody of certain lands. This is the last entry we meet with concerning this many-sided and wealthy Master of the Children of the Chapel Royal, save that he presented the customary Court play in the Carnival period of 1544.

A noteworthy event of Crane's last year was the Introduction of the Litany, 'set for five voices, according to the notes used in the King's Chapel,' and published

by Grafton, in October, 1544. Crane received his last payment as Master on April 21, 1545. He fell seriously ill in June, and on June 30, Richard Bowyer was appointed his successor. He made his will on July 6, and died soon afterwards, being interred in the Church of St. Helen's, Bishopsgate. Although his will was not proved till April 6, 1546, it is tolerably certain that Crane died in September or October, 1545, as his successor's appointment was confirmed by Patent dated November 6, 1545.

Church and Organ Music.

THE NEW ORGANIST OF THE CHAPEL ROYAL.

The post of organist at the Chapel Royal, St. James's Palace, rendered vacant by the death of Dr. Harford Lloyd, has been filled by the appointment of Mr. Stanley Roper, B.A., Mus. Bac. (Cantab.), F.R.C.O. Mr. Roper was a Westminster Abbey boy from 1888 to 1893. Later he became a pupil of Sir Frederick Bridge, playing occasionally at the Abbey until in 1889, when he gained an organ scholarship at Corpus Christi College, Cambridge. While at the University he

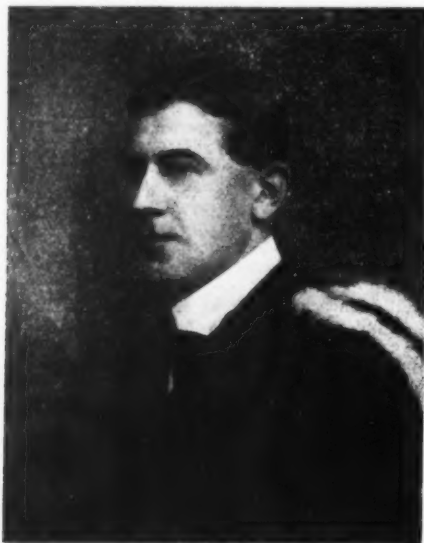


Photo by Lionel Kough.

studied with Sir Charles Stanford, Dr. Charles Wood, Dr. E. W. Naylor, and Dr. E. T. Sweeting. He took his B.A. degree in 1902, Mus. Bac. in 1903, and the F.R.C.O. in 1906. He became organist and choir-master of Hammersmith Parish Church in 1903, remaining there ten years.

The Chapel Royal is familiar ground to him, as he acted as assistant-organist there from 1904 to 1916, being also Sir Frederick Bridge's assistant at the Abbey during practically the same period. Mr. Roper has been organist and choir-master at St. Stephen's Walbrook since 1913. At this beautiful City church, famous for its fine organ, he has done excellent work as a recitalist. For over four years he gave a regular weekly recital for War Funds. As musical director at the Bishopsgate Institute he has made a great feature of Luncheon Hour Concerts. He is a Professor at Trinity College, and among other posts he fills is that of conductor of the Lothbury and Stock Exchange Male Voice Choirs.

We have received a copy of the music to be sung at a Festival service at St. Martin's, Birmingham, in connection with the 1920 Midland Competition Festival. This marks a useful departure, and is an attempt to raise the standard of the congregational side of Church music. The choice in this case has fallen on admirable hymn-tunes by Percy Buck and Basil Harwood, the Old Hundredth, with Fauxbourdon by Charles Wood, and a delightful English Traditional Melody. The canticles are to be sung unaccompanied to the setting of William Russell in A, and the anthems are Tye's 'Sing to the Lord,' Tchaikovsky's 'Hymn to the Trinity,' and Handel's 'Let their celestial concerts all unite.'

Programmes of modern British organ music have been recently played by Mr. Alban Hamer, at All Souls' Church, Leeds, and by Mr. Reginald Waddy at St. Catherine's, Plymouth. The composers drawn upon have included C. Harford Lloyd, E. Bristow Farrar, W. G. Ross, John E. West, Thomas F. Dunhill, Stanford, A. Hollins, Frank Bridge, John Ireland, E. C. Bairstow, and W. Wolstenholme. Our native organ school is forging ahead, and is much helped by such propaganda.

We are glad to hear that the long-deferred rebuilding of Gloucester Cathedral organ is to be commenced in the near future, thanks to the munificence of Sir James and Lady Horlick. The gift is as a memorial to their son, Major G. N. Horlick, who died on active service in July, 1918. The present position of the organ will be retained, and the original case preserved. It is hoped that the work will be completed in the summer of 1920.

The late Alfred James Eyre's name is so widely known, and his circle of friends so large, that it is felt that many might be willing to take their share in raising a fund to perpetuate his memory in connection with St. John's Church, Upper Norwood, where he served so devotedly for thirty-eight years. Contributions should be sent to the hon. treasurer, Mr. R. J. Bush, 48, Auckland Road, Upper Norwood, S.E. 19.

Mr. D. E. Roberts, of St. Peter's Church, Peterhead, has been appointed organist and choir-master of Inverness Cathedral. Mr. Roberts finished three and a half years' military service in January last, with the rank of acting-captain of the Royal Welsh Fusiliers. While in the Army he did excellent work in organizing male-voice and other choirs.

Mr. J. A. Meale has recently added historical interest to his mid-day recitals at the Wesleyan Central Hall, by the inclusion of some of the excellent 'Old English organ music,' edited by Mr. John E. West.

Brahms' 'Requiem' will be sung at Southwark Cathedral, with full orchestra, on Saturday, December 20, at 3.0 p.m. The annual Carol Service takes place on December 27, also at 3.0 p.m.

The Thursday mid-day (1.10) recitals at St. John's, Red Lion Square, Holborn, have recommenced, and some well-known players are announced.

ORGAN RECITALS.

Mr. Harold M. Dawber, St. George's, Stockport—Allegro (Symphony No. 2), *Vierne*; Capriccio, *John Ireland*; Epinikion, *Rootham*.

Mr. R. Walker Robson, Christ Church, Crouch End (four recitals)—Funeral March and Hymn of Seraphs, *Guilmant*; In Paradisum, *Dubois*; 'In Memoriam' Overture, *Sullivan*; Fantasia and Fugue (Sonata No. 9), *Rheinberger*; Meditation, *Bonnet*; Rhapsody, *Harvey Grace*; Toccata in E, *Rensz*; Prelude 'St. Cross,' *Parry*; Chant de Mai, *Jongen*.

Mr. Hugh Fowler, St. Peter's, Badleigh Salterton—Pastoral Sonata, *Rheinberger*; Funeral March, *Tchaikovsky*; Prelude and Fugue in C, *Bach*; Triumph Song, *Pearce*.

Mr. Herbert Hodge, St. Nicholas, Cole Abbey (four recitals)—Processional March, *German*; Idyll, 'The Sea,' *H. Arnold Smith*; Prelude to 'Colomba,' *Mackenzie*; Marche Nuptiale, *Guilmant*; Fantasy-Prelude, *Charles Macpherson*; Romanza and Allegretto, *Wolstenholme*.

Mr. Hugh Bramwell, Central Hall, Westminster—Sonata in D flat (first movement), *Rheinberger*; Scherzo in F minor, *Sanaiford Turner*; Finale in B flat, *Wolstenholme*.

- Mr. John Theodore Wise, Southfields Baptist Church—Sonata No. 1, *Mendelssohn*; *Sursum Corda*, *Elgar*; March on a theme of Handel, *Guilmant*.
- Mr. Cyril Pearce, Unthank Road Baptist Church, Norwich (two recitals)—Allegretto in B minor, *Guilmant*; Choral Prelude, 'We all believe in one God, the Creator,' *Bach*; The Storm, *Lemmens*; Solemn March, *Luard-Selby*; Festival Prelude on 'Ein Feste Berg,' *Faulkes*; Chromatic Fugue, *Rheinberger*; Imperial March, *Elgar*.
- Mr. C. E. Blyton Dobson, Central Mission, Nottingham, (four recitals)—Fantasie and Fugue in D minor, *Stanford*; Fantasia and Fugue in G minor, *Bach*; Idyll, 'The Sea,' *Smith*; Adagio Cantabile, *Hopkins*; Festive March in D, *Smart*; Coronach, *Barrett*; Intermezzo, *Hollins*.
- Mr. G. H. Sadler, Holywell Cross Church, Chesterfield—Pastoral Sonata, *Rheinberger*; Canzone and Grand Chœur, *Guilmant*; Carillon, *Wolstenholme*; Fantasia on a Welsh Air, *Best*.
- Mr. Allan Brown, City Temple (four recitals)—Overture in C minor, *Hollins*; Romance, *Wheeldon*; Grand Chœur, *Guilmant*; Overture to 'The Meistersinger.'
- Mr. Fred Gustelow, Luton Parish Church—Overture in C, *Hollins*; Larghetto in A, *Mozart*; Toccata and Fugue in D minor, *Bach*; Funeral March and Hymn of Seraphs, *Guilmant*; Meditation, *d'Ervy*.
- Dr. G. J. Bennett, Lincoln Cathedral—Toccata in F, *Bach*; Andante Cantabile (String Quartet), *Tchaikovsky*; Allegro Risoluto and Choral (Symphony No. 2), *Vierne*; 'A deserted farm' and 'To a wild rose,' *MacDowell*; Scherzo (Sonata No. 8), *Rheinberger*; Schiller March, *Meyerbeer*.
- Mr. Norman Collie, St. Luke's, Tunbridge Wells (five recitals)—Cornelius March, *Mendelssohn*; Fantaisie Rustique, *Wolstenholme*; Epinikion, *Rootham*; Summer Sketches, *Lemare*; Sonata in G, *Elgar*; Funeral March and Hymn of Seraphs, *Guilmant*; Song of Triumph, *West*; Con moto moderato, *Smart*; Autumn, *Lyon*; Scherzando, *Widor*. At St. Mary's, Petworth—Epinikion, *Rootham*; Fantaisie Rustique, *Wolstenholme*; Suite, *Arensky*.
- Mr. B. D. Hylton Stewart, All Saints', Hertford—*Jour de Noces*, *Stuart Archer*; Légende and Arabesque, *Vierne*; Prelude and Fugue in B minor, *Bach*.
- Mr. Walter Wild, First Presbyterian Church, Wilkinsburg, Pa., U.S.A.—Caprice, *Wolstenholme*; Sonata in A minor, *Borowski*; Barcarolle in F, *Sterndale Bennett*; Grand Chœur in C, *Hollins*.
- Mr. W. Brennan Smith, St. Austell Parish Church—Introduction and Fugue in F sharp minor, *Handel*; Scherzo in D minor, *Tchaikovsky*; Romanza and Finale (Sonata No. 1), *Peace*.
- Mr. W. J. Lancaster, Bolton Parish Church—'Rheims,' (Sonata Eroica), *Stanford*; Second Organ Sonata (first two movements), *Boss*; Cathedral Preludes, Nos. 2 and 3, *Harwood*; Fugue in F, *Thomas Adams*.
- Mr. Herbert Gisby, St. Thomas's, Regent Street—Symphonic Piece, *Grieg*; Capriccio and Idyll (Sonata No. 18), *Rheinberger*; Marche Héroïque, *Saint-Saëns*. At St. Clement Danes, Strand—Sonata No. 14, *Rheinberger*; Nocturne, *Quetz*; 'La Tristesse du Printemps,' *Sihelius*; Meditation and Minuet, *Gisby*; March in B flat, *Silas*.
- Mr. Albert Orton, St. John's, Newport, I.W. (six recitals)—Larghetto from 'New World' Symphony; Sonatas Nos. 1, 3, and 4, *Mendelssohn*; March for a Church Festival, *Best*; Triumphal March, *Guilmant*; Postlude in D, *Smart*; Elegy, *Silas*; Prelude and Fugue in B minor, *Bach*; Finale in F, *Thorne*.
- Mr. C. St. Ervan Johns, Chepstow Parish Church—Marche Héroïque, *Saint-Saëns*; Romance, *Svendsen*; Variations de Concert, *Bonnet*.
- Mr. Lewin Spackman, Corsham Parish Church—Toccata and Fugue in D minor, *Bach*; Berceuse, *Lemare*; Visione, *Rheinberger*; March on a Theme of Handel, *Guilmant*.
- Mr. John Pulein, St. Mary's Cathedral, Glasgow—Sonata No. 5, *Rheinberger*; *Sursum Corda* and Alla Marcia, *John Ireland*; Chant de Mai, *Jongen*; Musette—Meditation, *Ravanella*; Final, *Franck*.
- Mr. Herbert E. Knott, St. Anne's, Moseley, Birmingham—Agitato (Sonata No. 11), *Rheinberger*; Solitude and Meditation on the name of BACH, *Brewer*; Idyll, 'Recessional,' *Gray*; 'Ranz des Vaches,' *Oliver King*.

- Mr. W. J. Cowley, All Saints', Hertford—Overture to 'Tamerlane,' *Handel*; Fantaisie Rustique, *Wolstenholme*; Complainte and Madrigal, *Vierne*; Marche aux Flambeaux, *Guilmant*.
- Mr. Herbert Ellingford, St. George's Hall, Liverpool (two recitals)—Overture to 'The Bartered Bride'; Overture to the 'Occasional Oratorio'; 'A Dream of Love,' *Liszt*; Coronation March, *Tchaikovsky*; 'The Pilgrims' Progress,' Part 7, *Ernest Austin*; Symphony No. 5, *Widor*.
- Mr. F. J. A. Eccles, Holy Trinity, Leamington—Offertoire in B flat, *Ambroise Thomas*; Sonata No. 11, *Rheinberger*; Vespérale, *Cyril Scott*; Berceuse, *Wheeldon*.
- Mr. Sydney Crookes, Maxwell Parish Church—Sonata No. 4, *Merkel*; Preludes on 'Rockingham' and 'St. Cross,' *Parry*; Pastorale and Finale (Symphony No. 2), *Widor*.

APPOINTMENTS.

- Mr. W. R. Anderson, organist and choirmaster, Highgate Presbyterian Church.
- Mr. R. T. Bedford, organist and choirmaster, Bognor Parish Church.
- Mr. W. G. Breach, organist and choirmaster, St. John's, Clapham Rise.
- Mr. Walter Cunliffe, organist and choirmaster, Manchester Road Wesleyan Church, Haslingden, Lancashire.
- Mr. A. B. Garrard, organist and choirmaster, Holy Trinity, Beckenham.
- Mr. Arthur W. Lurcock, tenor, Canterbury Cathedral.
- Mr. F. C. J. Swanton, organist, Biw Church, King's Co.
- Mr. E. Douglas Tayler, organist and choirmaster, Lancaster Parish Church.
- Mr. F. E. Wilson, organist and choirmaster, St. John's, Meads, Eastbourne.

London Concerts.

BY ALFRED KALISCH.

The concert fever has, if anything, raged more fiercely in London during November, especially on Saturday afternoons, than in October. I have calculated that if I were to try to refer to every concert given, and keep within the limits of space assigned to me, there would be room for eight-and-a-half words about each. This simple mathematical fact must serve as an apology to those who are passed over.

First in importance is one of the first concerts in point of time which has happened since my last chronicle. At its opening concert, on October 27, the London Symphony Orchestra produced

ELGAR'S NEW VIOLONCELLO CONCERTO,

the composer conducting. The concert was marked by two circumstances unfortunately characteristic of our great country and this great metropolis. The announcement of an important new work by our foremost living composer with the composer conducting, did not suffice to fill the hall to overflowing, and the principal new work was obviously under-rehearsed. It is easy to make a fetish of rehearsal, but equally easy to trust too much to the power of British musicians to work miracles. The new Concerto is an extremely interesting experiment in scoring. Sir Edward Elgar has set himself to solve the problem of making the 'cello come through the orchestra without making the orchestral web too tenuous, and without losing variety of colour. To give the experiment a chance of success, even to enable hearers to judge how far it has succeeded, specially careful preparation would have been needed. There is undoubtedly much charm and delicacy in the slow movement. The gaiety and open-air feeling of the *Finale*, in which there is some beautiful and characteristic scoring, and the poignant close, made an instant appeal. The *Scherzo* left us doubtful, partly

because that is the movement which depends most on delicacy, rhythmical impulse, and grip in the performance. Mr. Felix Salmond was the soloist, and undoubtedly enhanced his reputation very greatly in spite of the adverse circumstances under which he laboured. The conductor-in-chief was Mr. Albert Coates, who secured a performance of Scriabin's 'Poème de l'Extase' of matchless brilliancy, emotional depth and energy. In comparison the playing of Borodin's B minor Symphony was almost reticent. Sir Henry Wood's performance of the same work a few days later was more rugged and highly coloured.

Mr. Coates was the conductor also of the last concert in point of date to be mentioned—the first concert of the 108th season of the Royal Philharmonic Society, on November 29, and again Scriabin was his battle horse. 'The Divine Poem' caused a sensation. It looks as if we were on the eve of a period of Scriabin worship. At any rate he is being extolled by those who found him a problem not so long ago. At the same concert Holbrooke's 'Ulalume'—which, I believe, had not been heard in London since Sir Henry Wood produced it about fifteen years ago—pleased much more than it did then. The soloist at the concert was M. Cortôt, who played César Franck's Symphonic Variations as only he can play them; and the most important musical event of the concert was his playing of Debussy's Fantaisie for pianoforte and orchestra.

THE FIRST PHASE OF DEBUSSY.

The Fantaisie, which is not mentioned in most of the books on Debussy, was written in 1893, before the 'Démouille Elue.' It is always interesting to notice the early developments of composers who later on become innovators. In this work young Debussy was as innocuous as Richard Strauss himself in the days of his youth, or a Scriabin in his Chopinesque period. The chief influences traceable are those of Wagner—notably in the third movement—and D'Indy. Not only are the themes clear cut and the separate movements precise in structure, the moods are definite and unmistakable. There are four movements, or two movements of two sections each, and one principal theme pervades them all. The orchestration is fuller and more solid than in the later Debussy, and there are not many traces of attempts to discover new sound-colours. Technically the most interesting point is the use of a version of the principal theme as a sort of *basso ostinato* to the *Finale*. The pianoforte part is extremely brilliant and difficult, but it is used rather as a part of the orchestra than as a solo instrument in the usual sense. The Philharmonic Society may pride itself upon having given London the chance of hearing the very first performance of the work. It has not been heard in Paris yet.

M. Cortôt was the soloist also at the Queen's Hall Symphony concert on November 8, and played Rachmaninov's third Concerto with wonderful verve and fine feeling. Many consider it a greater work than the second, but it is not likely to be as popular. A notable performance of Berlioz's 'Fantastic' Symphony was the principal feature of the concert on October 25. The only novelty heard so far at these concerts has been Florent Schmitt's brisk 'Rhapsodie Viennoise,' which would have been more suitable for a Saturday night at the Promenades. Casella's 'Couvent sur l'Eau,' which had made its mark at a Promenade concert, was repeated on October 25, and fully justified itself.

Another Italian work which was practically new, and was very pleasant to hear, was Respighi's 'Fontane di Roma,' a set of most poetical mood-pictures, fresh without eccentricity, scored with complete mastery and avoidance of excess. Under

Mr. Hamilton Harty it was remarkably well played. The occasion was the first of four orchestral concerts (on November 11) by Mr. Anderson Tyrer, a young pianist from Lancashire, for whom, by reason of his ample technical acquirements and his vigorous temperament and artistic taste, a fine future may be predicted.

CHAMBER MUSIC AND RECITALS.

The farewell appearance of M. Moiseiwitsch, on November 3, must be mentioned. Mr. Lloyd Powell has reappeared with matured powers, and Miss Lilian Mackinnon's tasteful and temperamental playing of Russian music deserves acknowledgment (November 17). The fact should also be recorded that Signor Busoni played the 'Appassionata Sonata' at a Melba concert at the Albert Hall, and was well rewarded for his courage. Madame Tétrazini has given a triumphant farewell concert at the Albert Hall, and is now in America; and of the many singers who have appeared and given promise of various degrees of excellence, Mr. Steuart Wilson is perhaps the most deserving of mention. Madame Desirée Ellinger, well known in the Beecham Company, proved herself a very pleasing concert-singer. Miss Jelly d'Aranyi also gave a recital at Wigmore Hall, and has been hailed by some critics as among the greatest players of the day. There will be opportunities for discussing her work fully next month. The return of M. Achille Rivarde to the concert-platform was welcome. He is an artist in the strictest sense of the word.

The London Chamber Concert Society at its first concert brought the Bohemian Quartet back to London. They played Tanéïev's Quartet with the temperamental vigour, delicacy, and almost orchestral richness of tone of which they have the secret. At one of the two concerts, with Miss Fanny Davies, they introduced (November 3) a Pianoforte Quintet by Suk, which, like all his works, has melodic flow and is prolific in its working out, and makes one wonder why his admirers say his music is wholly Slavonic and non-Teutonic. The most interesting of the concerts given by the Classical Concert Society has been that devoted to the works of Ravel, on October 29. The Quartet we know to be a masterpiece. In the Pianoforte Trio, which we do not know so well, the composer often seems to be trying to say more than three instruments can manage, and to be groping after something he cannot find, but there are moments which have the fine poetry and dignity of the beautiful 'Pavane.' Anyway, we desire better acquaintance with it. We heard also the new Suite for pianoforte, 'Le Tombeau de Couperin.' A Parisian critic said of it that it was rather the tomb of Ravel's dead reputation. That is unduly severe, but the work will not add to his fame. There were, too, some new songs, very unvocal, but with delightfully piquant pianoforte accompaniments. The better-known songs are best. Miss Olga Haley sang them all, as well as they can be sung. Four of them are on subjects borrowed from the Zoological Gardens.

The British Music Society, under the energetic guidance of Lord Howard de Walden and Dr. A. Eaglefield Hull, has recently held inaugural functions of branch centres at Manchester, Sheffield (where Sir H. Hadow took the chair), Huddersfield, Halifax, Bradford, and Leeds. The Liverpool branch is indebted to Messrs. Rushworth & Dreaper for a Music Club Room and Library. A foundation fund of £15,000 is being raised, with Lord Howard de Walden's offer of £5,000 as a nucleus. The treasurer is Mr. W. R. Davies, Kingsclear, Camberley, Surrey.

THE RUSSIAN BALLET AT THE EMPIRE.

BY EDWIN EVANS.

The season of Russian Ballet at the Empire Theatre has given us only one novelty, but as those introduced in the summer at the Alhambra had not had sufficient performances to lose their freshness, the répertoire retains its powers of attraction. The coincidence of the railway strike with the opening week naturally had its effect upon the audience, but it rapidly wore off the moment the lovers of the ballet ceased to be menaced with the discomfort of travelling home under the conditions then prevailing.

The one production new to London was 'Parade,' which, though often promised, was held back until November 14. It was originally given in Paris during May, 1917, when it met with a mixed reception, probably owing to the attitude of those who had heralded its appearance as an event in the world of art. In London no such pretensions were put forward, with the result that the audience took it readily for what it really is, a brilliant joke, a piece of leg-pulling executed by extremely clever people. It is derived from the exhibitions given in front of a booth to attract the public within. Massine, who considers that choreography should admit every kind of ordered gestures, has very cleverly adapted those of a Chinese conjurer, an American song and dance turn, and a pair of acrobats, all of which, in their normal sphere, have evolved conventional movements capable of adaptation to the purposes of the modern ballet. Those of acrobats, for instance, have often been burlesqued, but never before used as the raw material of choreography. Picasso has added cubist designs which reach their fullest effect in the costumes of the rival managers, Parisian and American. There is also a comic horse borrowed from the same order of ideas. Erik Satie's music to this 'merry display' is perhaps its weakest point—not that it falls below the level of humour shown in his well-known smaller pieces for pianoforte, but simply because his form of humour, when expanded to these dimensions, gives the ear time to unmask the element of bluff on which so much of it depends.

The performance is brilliant. M. Massine's pseudo-Chinese antics are very exhilarating, and the acrobats, as represented by Madame Nemtchinova and M. Zvereff, deliver a remarkably effective piece of irony. But apart from the invention of the ballet, which is Massine's, the honours go to Madame Karsavina, whose impudent, but somewhat tired flapper, emerging from a none too well-spent youth, and dancing in ragtime to the jingle of a typewriter in the orchestra, is an amazing piece of characterization.

Even if dancing had never been thought of, Madame Karsavina would still be one of the most remarkable characters upon the stage. Some new parts have been added to her répertoire, notably that of Mariuccia in 'Good-Humoured Ladies.' Where, among our most applauded actresses, is one who could without apparent effort impersonate the puppet in 'Petrushka,' the vampire princess in 'Thamar,' the miller's wife in 'The Three-cornered Hat,' Columbine in 'Carnaval,' Mariuccia, and the American flapper, in a way to carry conviction, meanwhile appearing as the embodiment of classic grace in 'Les Sylphides'? She has often performed three of these parts on the same evening, and the display of histrionic virtuosity is simply bewildering to those accustomed to see an actress appear in a succession of parts which differ only in name.

'La Boutique Fantasque,' 'The Three-cornered Hat,' 'Good-humoured Ladies,' and the other Massine ballets have remained firm favourites with the public

throughout the season. It is welcome news to many that the music of these productions is now procurable in print.

The symphonic interludes have remained an integral feature of the performances, but their profusion has been less. English music has been represented by a successful orchestral version of Arnold Bax's well-known pianoforte piece 'In a Vodka Shop.' Of the Russian novelties the most important consisted of two movements from Borodin's unfinished third Symphony. The first is an *Allegro* of arresting beauty, the second a brilliant *Scherzo*, the main portion of which is in a quintuple rhythm of quavers. This latter piece also exists in the form of a String quartet. It was thus played at the famous Belaïeff gatherings, and is included in 'Les Vendredis.'

Rimsky-Korsakoff contributed 'A Fairy Tale,' a delicately-imagined piece of tone-poetry, which belongs to his early period, but has somehow been overlooked by organisers of orchestral concerts. Balakireff's Symphony in C was introduced to a London audience by Sir Henry Wood on September 26, 1899, but has never been repeated. At the Empire we had the opportunity of hearing its *Finale*, a brilliant movement founded upon three dance tunes. His Overture on Russian themes has served as a Prelude to 'Petrushka,' not inappropriately, as one of the folk-tunes employed occurs also in Stravinsky's popular ballet. Other relatively new pieces were a *Scherzo* by Liadoff and an Overture, 'Fête Villageoise,' by Zolotareff; the latter was heard once at Queen's Hall two years ago.

Great interest attaches to two *Gymnopédies* by Erik Satie, orchestrated by Claude Debussy, for they are an instance of the way in which the latter's personal method of harmonization was sometimes anticipated by the former, though he never possessed the skill to apply it to the same purpose, as one quickly realises on comparing the *Sarabandes* of Satie with that of Debussy.

M. Ansermet being called away in the first week of the season to fulfil his engagements in Switzerland, his place was taken by Mr. Adrian C. Boulton, with Mr. Edward Clark as his second in command. The task of conducting the ballet has special difficulties of its own with which no concert or opera conductor is confronted. It is on record that in Petrograd on one occasion even Nikisch narrowly escaped a catastrophe. It is the more remarkable that Mr. Boulton was able to assume his full duties at short notice and carry through the season in a manner which reflects great credit upon him. Mr. Clark's duties have been lighter, but he has acquitted himself no less ably. It is the first time that the orchestra of the Russian Ballet has been entirely in English hands.

We will hope that further recognition of the claims of English musicians is to follow as occasion arises. There are rumours even of an English ballet. May they materialise!

TEACHERS OF MUSIC IN SECONDARY SCHOOLS.

A successful meeting of teachers of music in Training Colleges and Secondary Schools was held in the Central High School, Jesmond, on Saturday, October 25. Mr. W. G. Whittaker being in the chair. The discussion which followed resulted in the formation of an Association of Teachers of Music in the Training Colleges and Secondary Schools of Northumberland and Durham. Mr. W. G. Whittaker (Armstrong College) was elected president. The hon. secretary and treasurer is Mr. Rollason, Chester-le-Street. Mr. Thomas Henderson (Darlington) then gave a delightful paper on 'Music in Secondary Schools: its Enemies and Friends,' which was much appreciated by the members present. The hon. secretary will be pleased to give any information to those interested in Secondary School music.

Letters to the Editor.

THE 'MISSA DE ANGELIS.'

SIR,—Mr. Hughes's article in your September issue is very interesting reading; but in some of his statements he is surely in error. He says, *inter alia*, that the 'De Angelis' is given 'a place in the latest editions of the official books of Rome, after—but not among—the other Plainsong Masses of the "Ordinarium Missæ." I have half-a-dozen editions of the approved Vatican 'Ordinarium Missæ'—one obtained direct from Rome less than six months ago—and there is no indication in any of these of such an arrangement. None of my R.C. friends at Westminster Cathedral and elsewhere have heard of it; and I understand that the R.C. Bishop of Southwark has just ordered the 'De Angelis' Credo (Vatican, No. 3) to be sung in every church in his diocese on each Sunday throughout the year. No! What the Vatican authorities have done is to rearrange the 'Ordinarium Missæ.' The 'De Angelis' Mass, formerly No. 5, is now No. 8, and there are ten other Masses following it. The 'Missa Regia' is omitted altogether. Possibly Mr. Hughes has confused this Mass with the 'De Angelis.'

While writing on this subject, may I be permitted to offer some comments—the result of considerable study and experience—in connection with two other points suggested by Mr. Hughes's article?

(1.) It is often very difficult—indeed, practically impossible—to state with any degree of precision the date of a traditional Plainsong melody. The mode in which it is written is no indication whatsoever. Some of the most ancient melodies in the Gradual are in the 5th and 6th Modes—e.g., the Introit of the 'Missa de Profundis,' the splendid Sanctus of Mass No. 17, &c. I imagine that the Solesmes Benedictines, in suggesting dates for the melodies of the 'Ordinarium Missæ,' after the examination of every available manuscript, have given proximate dates for the melodies in the form which they had assumed when they became, as it were, standardised. It is certain that many of the melodies, in less developed forms, are much older than the dates given. For example, it is generally believed that the Kyrie, 'Orbis Factor,' was either composed or developed from an older form of the melody by the Irish musician, S. Tutilo, in the 9th or 10th century; and it was further modified at a later date. The Solesmes Fathers give its date as (X), 14th-16th centuries; and this is, no doubt, a substantially accurate estimate of the age of the melody as an artistic element of the Church's music. Every melody in the 'Ordinarium Missæ' has been subjected to similar changes. Some time ago I tabulated the melodic variations in a 14th century MS. compared with the latest Vatican Ordinarium. In Credo No. 1 (the 'Old English Credo') there are at least forty variations; the Kyrie, 'Dominator Deus,' has been so much modified as to be hardly recognizable; and so on throughout. Perhaps the most permanent form of melody I have ever noticed is the 'Agnus Dei' of the Requiem (used also in Mass No. 18).

As regards the 'De Angelis' Kyrie, Mr. Hughes has shown that the melody is much older than the 15th-16th centuries. But its earlier form, as given by Mr. Hughes, is very crude when compared with the really beautiful and artistic melody now in the Gradual. I have myself formerly queried many of the dates suggested in the latest Gradual; but the more I have studied the subject the less I am inclined to doubt the conclusions of the patient and scholarly Solesmes investigators.

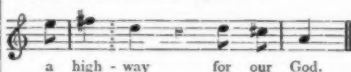
(2.) It must not hastily be assumed that a melody is a folk-song, or derived from one, on account of certain peculiarities of mode or outline. Any man who is looking out for melodic coincidences or similarities can find them on every hand. What is more likely than that the last part of the 'De Angelis' Kyrie was derived from 'Sumer is i-cumen in'?



or both from 'Three Blind Mice'?



Beethoven's Pianoforte Sonata (Op 81a), his 'Leonora' Overture No 1, Wagner's Overture to the 'Flying Dutchman,' and many other notable compositions, are of course derived from the first phrase of 'Three Blind Mice'; while one of the most common Recitative formulæ is found in 'Dashing away with the Smoothing-iron':



Your thorough-going, fully-obsessed folk-songist will accept almost anything. One of them solemnly assured me some time ago that 'most of the melodies in the Ordinarium Missæ are of folk-song origin, the Kyries in particular being suffused with the folk-song idiom.'

All through the ages ecclesiastical and secular melodies have run along, so to speak, in two adjacent streams, acting and reacting on each other. Often this mutual intercourse has been helpful to both; but whenever the secular stream has seriously encroached on the other the result has been disastrous. Witness, for example, the state of music in the Roman Church in the middle of the 16th century. It is said that some members of the Council of Trent, 1545-63, even went so far as to suggest the exclusion of all music from the Church Services.

By all means let us encourage Mr. Hughes and other scholars to continue their interesting historical investigations; but we must avoid being side-tracked by minor issues.—Yours, &c.,

RALPH DUNSTAN.

30, West Side,
Wandsworth Common, S.W.-18.

THE GRAMOPHONE AS AN AID TO MUSICAL APPRECIATION.

SIR,—I have been much interested in the two letters on the above subject which appeared in the September and October issues of the *Musical Times*. A gramophone record lasts no longer than four minutes, and cuts have to be made in the music in order to present an overture or a movement from a quartet in that space of time. Your September correspondent suggests that the invention of the double turntable would solve the difficulty. The double turntable would, I presume, imply a double arm and sound-box so that the needle on the first sound-box could be changed while the second sound-box was playing the second record. But such an instrument would be of little use for playing the best double-sided records that are now being produced. These records have, say, the first movement of a quartet on one side, and the second movement on the other. Clearly the second movement, or the second part of any double-sided record, could not follow immediately on the first; the record must be turned. The point has some importance, because it is possible to obtain now—and this is due mainly to the enterprise of the 'Columbia' firm—an excellent series of double-sided records of chamber-music. Thus there are published, each on two records, both double-sided, Elgar's Violin Concerto, Beethoven's 'Kreutzer' and 'Spring' Sonatas, and Quartets by Beethoven, Mozart, Ravel, and Schumann. There are also published two movements each (one double-sided record) of a Brahms Quintet, Violin Sonatas by César Franck and Grieg, and Quartets by Brahms, Debussy, Tchaikovsky, Glazounov, Dvořák, and others. The series is being continued, and will have grown considerably by the time the double-turntable invention could appear on the market. And when it did appear, it would have no advantage over our present instruments in the playing of these records. Until, therefore, an entirely

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new gramophone is evolved, the more satisfactory solution would be, I believe, in the development of the 'double-sided record' policy. It is obvious that in such records as I have mentioned considerable cuts must be made in order to bring a movement from one of these works into the compass of one side of a record. But if exactly double the space were given the works could be recorded practically *in extenso*. This would mean issuing, for example, a Beethoven Quartet on four double-sided records instead of two. The question is really not so much one of mechanical contrivance as of financial consideration on the part of the gramophone companies. People who would be willing to buy two records of mutilated chamber-music could not always be expected to buy four instead for the sake of having the works in a more satisfactory form. And yet one cannot help feeling that if those who love music were to demand these records in large numbers, the gramophone companies would meet the demand. All the quartet records mentioned above are by the London String Quartet, and even in their imperfect form are a source of infinite pleasure. It would be a great pity if the possibilities foreshadowed by these records—of having the best chamber-music continually at one's command—were not to be developed and realised to the full. If the schools of the country were to unite to support the development of such records, and to use them in the musical education of their scholars, the movement might have far-reaching results.

I may be pardoned a reference to the school from which I write. Here at Ampleforth we have a School Musical Society for the VI., V., and IV. Forms which meets weekly to listen to serious music. Gramophone records are mainly used; but the members also read papers, and play or sing to illustrate them. We have found it possible to obtain a large variety of records of the best music by composers such as Palestrina, Bach, Mozart, Beethoven, Schubert, Schumann, Wagner, Brahms, Tchaikovsky, Borodin, Rimsky-Korsakov, Glazounov, Dvorák, Debussy, Franck, Ravel, Elgar, Grainger, Vaughan Williams, Frank Bridge, &c.

Many others among your readers will also no doubt have discovered the value and importance of good gramophone records for educational purposes, and it would be interesting to hear their experiences. At this time, when an English musical renaissance is in progress, it seems to me that no effort can be too great to cultivate a sound, critical taste in the youth of the nation. As a step towards the fulfilment of this ideal, it might be possible, if the necessary co-operation were forthcoming, to approach the gramophone companies with a view to the development of the double-sided record.—Yours, &c.,

J. BERNARD MCELLIGOTT
(O.S.B.).

Ampleforth College,
Malton, Yorks.

MUSIC IN CAPE TOWN.

SIR,—In your issue of September 1, a letter appears over the signature of M. von Someren Godfrey in which the writer, after referring in appreciative terms to the excellent work of the Cape Town Municipal Orchestra, remarks: 'This is a country where six years ago symphonies had not been heard, and where no orchestra existed within many thousands of miles.'

One can only assume that your contributor is a new-comer, and that he did not take the trouble to inquire what conditions prevailed prior to his arrival in the country.

Symphonies by Haydn and Mozart had been performed in Cape Town before I joined the orchestra of the Cape Town Musical Society in 1895, the Society in question having been the centre of local musical effort since 1864. During a period of nearly twenty years whilst I remained a member of the orchestra, two or three symphonies were performed each year, and in addition to those by the composers named, works by Beethoven (three or four of the Nine), Mendelssohn, Dvorák, Tchaikovsky, and Cliffe were played. One does not claim that these attained anything approaching the standard since established by the Municipal Orchestra, but it is interesting to note that the leader of the latter and several of its players were formerly members of the old Cape Town Musical Society.

Some ten or twelve years ago a second orchestra was formed in Cape Town, with equally lofty aims, which also included symphonies in its programmes and, as in the case of the Musical Society, numbered about fifty performers. At that time we could also boast of several less ambitious but no less active suburban orchestras.

By a curious coincidence, in your same issue, Miss Racter —who was well known in Cape Town as a musical critic both before and after the evolution of the Municipal Orchestra—gives some interesting reminiscences, and refers incidentally to the ambitious choral Festivals which were a feature of the musical life of Cape Town some ten years ago, and with which we have, unfortunately, nothing to correspond to-day. Those of your readers who had not read, or had forgotten, the favourable references to those Festivals which appeared in the *Musical Times* of that period, must have experienced difficulty in understanding how such exacting works as Berlioz's 'Faust' and others mentioned by Miss Racter could have been rendered adequately in a country where, according to Mr. Godfrey, there was no orchestra within thousands of miles. The hope that the foregoing may solve the mystery must be my apology for encroaching upon your valuable space.—Yours, &c.,

Green Point, Cape Town,
October 20, 1919.

W. HERRING.

THE ALTO VOICE.

SIR,—I have read your Magazine for some considerable period, and have not only derived much valuable knowledge, interest, and pleasure from doing so, but have been impressed with your readiness to give space to letters from your readers; also the fairness with which you have often expressed your views on matters raised by them.

I cannot recall, however, any article or letter referring to what I venture to suggest is an important subject, namely, the alto (or counter-tenor) voice. This rare, but very necessary voice seems to be treated with some degree of indifference; inasmuch as, although all types of voices are represented on our concert platforms, the alto singer appears to be limited to a church choir, a quartet, or has to go to the other extreme and become a female impersonator on the music-hall stage. I should like to ask if there is any legitimate reason for the alto singer being barred from, say, the ordinary ballad concert, since the alto voice can be just as capable of rendering certain kinds of songs with as much beauty and expression as other voices?

Rare things and accomplishments are usually sought after (and I am given to understand that a pure alto voice is a rarity), so I think one might ask with reason why the alto voice is never heard excepting in the cases I have mentioned.

I am anxious to get information on this subject, and should be grateful if you could spare space for these few remarks.—Yours, &c.,

ROLAND PLUMTREE.

35, Church Street,
Kensington, W.-8,
November 1, 1919.

MUSIC TEACHERS AND UNIVERSITY DEGREES.

SIR,—Would it be possible for me, through the medium of your valuable paper, to draw the attention of the public to the position given to music-teachers under the new scale of salaries?

I do not know if it is the case everywhere, but in the Gloucester High School for Girls a music-teaching diploma is placed on the non-degree scale. Is it likely that music-teaching in schools will become a popular profession when the Board of Education refuses to recognise any qualification but a University degree? That is to say, those who hold the A.R.C.M. and L.R.A.M. diplomas, together with training at a recognised centre, are placed on the non-degree scale below any (Welsh) B.A. Practically all the work for Mus. Bac. is useless for Secondary School teaching.

I think it is time that this state of affairs should be brought to notice.—Yours, &c.,

MADELINE M. BURTON
(A.R.C.M.).

39, Donovan Avenue,
Muswell Hill, London, N.-10.

SANSKRIT LITERATURE.

SIR,—Mr. Edwin Evans makes two serious mis-statements in his article on Mr. Holst. Though the statements in question have no especial bearing on music, yet the errors and ignorances prevailing in this astonishing country on the art and culture of India are so appalling and multitudinous that an attempt must be made to stem the tide, more especially when erroneous statements are made by so eminent a critic as Mr. Evans. Having behind them all the weight of Mr. Evans's authority they would naturally be accepted without question by musicians.

Mr. Evans speaks of Sanskrit literature as falling into two periods. This is quite correct. But when he speaks of the older period—the period, that is, of the Vedas—as the *classic* period, he is wholly wrong. The period known to Sanskrit scholars as the *classical* period is the *later* period, which includes the great epics of India to which Mr. Evans alludes.

Again, Mr. Evans speaks of a time 'when probably Hindus and Persians were one race, *that is to say before the Aryans settled in India*' (my italics). This is a truly astounding statement. The Hindus and Persians are Aryans: they are the descendants of the very Aryans who settled in India and Persia when the race left its primeval home, which is generally considered by ethnologists to have been somewhere in central Asia. The ancient name of Persia is Iran and of India Arya-varta. This shows the close kinship between the two.—Yours, &c.,

KAIKHUSRU SORABJI.

175, Clarence Gate Gardens, N.W.1.

November 5, 1919.

ARAB INFLUENCE ON SPANISH MUSIC.

SIR,—I have read Mr. Farmer's letter with great pleasure, and have communicated with him and with the friend who showed me the Arab MSS. referred to in Sevilla some years ago. When I have received fuller details, additional to those I already know, I will communicate the whole to you, for those interested.—Yours, &c., LEIGH HENRY.

34, Stanley Gardens, Belsize Park, N.W.3.

November 11, 1919.

CHAMBER MUSIC FOR AMATEURS.

SIR,—On page 631 of the *Musical Times* for this month I see a reference to a scheme for bringing together amateur chamber-music players. I am taking a class in Musical Appreciation, and am endeavouring to widen the vision of members of the class. It seems to me that my teaching can be most effective if I can get plenty of illustrations of chamber music fairly well performed. Can you put me in touch with several good amateur players who would be willing to play chamber music to my class on Wednesday evenings for about one or one and a half hours? As no funds are available for this purpose, I must rely on the goodwill of those amateurs who may respond to my appeal.—Yours, &c.,

GEORGE LANE.

53, Wroughton Road,

Clapham Common, S.W.11.

November 2, 1919.

Obituary.

We regret to record the following deaths:

ROBERT FELIX GOODWIN, aged sixty-seven, director, since 1876, of the firm which afterwards became Messrs. Goodwin & Tabb, Ltd. He had many personal connections with musicians throughout the land, and was actively interested in the cause of British music.

ARTHUR BOOSEY, at the age of sixty-two. For twenty years he was head of the well-known firm of music publishers and instrument makers, and he directed the Boosey Ballad Concerts at the Royal Albert Hall.

Mlle. BERTHA BROUSIL, at the age of eighty-two, a well-known violinist. The noted Brousil family was much in demand at Court and other functions during the 'fifties and 'sixties.

Sixty Years Ago.

From the *Musical Times* of December, 1859:

AS ORGANIST or DEPUTY at Church or Chapel.—No remuneration required. Address, T.S., 9, Bridport-place, New North-road.

AS ORGANIST.—The Advertiser desires an engagement at Christmas. Salary not a consideration. Address, M., care of Mr. Brown, Stationer, 195, Strand. (W.C.)

ORGANIST.—The Advertiser offers his services in or near Town. Salary no object. Address, H.P., Mr. Houghton's, 30, Poultry (E.C.).

ORGANIST WANTED at the Licensed Victuallers' Asylum Chapel, Old Kent-road, to perform a plain congregational service twice on each Sunday and once on Wednesday evenings. Salary £25 per annum.

DEATH OF LOUIS SPOHR.

We have to record the death of the venerable composer, Louis Spohr, who died, after a short illness, at Hesse Cassel, on the 22nd of October. . . . Louis Spohr's creations are a legacy bequeathed to thousands, and will be hailed with enthusiasm as long as music shall have charms to attract mankind.

BRIGHTON.—On Monday evening at the Town Hall, Herr Kuhe gave a grand concert, assisted by the following, artistes—Mdlles. Titiens and Vaneri, Madame Borchardt, Signori Giuglini, Corsi, Aldighieri, and Violett. Harmonium, Herr Engel. Pianoforte, M. E. de Paris, and Herr Kuhe. Conductor, Signor Ardit. Such an array of talent could not fail to attract, and the hall was full to overflowing. Mdlle. Titiens obtained an encore in Balfe's song, 'I'm a merry Zingara,' and Madame Borchardt much applause in 'Home, sweet home.' The other artistes exerted themselves to the utmost, and continued bursts of applause was the reward. The concert closed with Flotow's beautiful quartetto, 'Buona notte.'

MENDELSSOHN.—The colossal statue of the late Mendelssohn Bartholdy, modelled by Mr. Bacon, was cast on the 22nd ult., in bronze, at the works of Messrs. Robinson and Cottam, Lower Belgrave Place, Pimlico, in the presence of many of the late composer's most eminent admirers. The erection of a statue to the memory of Mendelssohn originated with the Sacred Harmonic Society, about seven years ago, the Council of the Society commencing the list by a donation of 50 guineas; but the idea had no sooner been promulgated than Her Most Gracious Majesty forwarded a similar amount in furtherance of the objects of the Society. . . . The fidelity of the likeness and the close resemblance of the costume worn by the composer, were the theme of universal approbation, and while the model was in progress it was inspected by the Prince Consort, who was pleased to express the great satisfaction he had experienced in viewing so faithful a counterpart of the illustrious original. The quantity of metal used in the statue is about a ton and a half; it will stand eight feet high, and will be elevated on a granite pedestal. With respect to the site on which the statue will be placed, it is stated that application has been made to Her Majesty's Government to allow it to be placed in the Mall in St. James's Park, but the answer has not yet been received.

The syllabus of the Royal Philharmonic Society promises a season of high interest. The following first performances are announced: Debussy's *Fantaisie for pianoforte and orchestra*, played by M. Alfred Cortot; Malipiero's 'Le pause del silenzio' (first time in England); Delius's 'The song of the high hills' (choral); Holst's 'The hymn of Jesus' (choral); and Liapounov's second *Pianoforte Concerto*, with Miss Katherine Goodson as soloist. The singing body is the new Philharmonic Choir, under Mr. C. Kennedy Scott, which is to take part in two concerts. Other items of interest are Holbrooke's 'Ulalume,' Scriabin's 'Divine Poem,' a Handel Concerto played by Mr. Goss Custard, and the Choral Symphony. The orchestral conductors are Mr. Albert Coates, Mr. Geoffrey Toye, Mr. Adrian Boult, and Mr. Landon Ronald. The season consists of seven concerts.

OPERA IN LONDON.

By FRANCIS E. BARRETT.

THE BEECHAM COMPANY'S SEASON AT COVENT GARDEN.

It was generally supposed that London would be without any representation of opera this winter, for when most of the arrangements for the season were made known, nothing was said upon the subject. At a late hour the welcome announcement was made that Covent Garden would open its doors to opera, and that the performances would be given by the Sir Thomas Beecham Opera Company, Limited. This is the new style of the organization that has been 'carrying on' with such effect during the war. The business-looking title the Company now possesses implies that it is established on a firm financial basis—a matter for congratulation where opera in English is concerned. So far, however, there has been little expansion of the undertaking, and it still remains somewhat in need of strengthening.

But that doubtless will come with time, more especially as the opportunity for adding to the operatic force is greater than it was, since opera is to be made a subject of special study at one at least of the London schools of music, the way being led in this instance by the Royal College of Music. But the effort is young yet, and has had no time to exercise its influence.

The Company consequently has remained much the same as it was in previous seasons, but with some notable additions. One of these is found in the person of Madame Stralia, who seems to be permanently engaged, and others are Mr. Edmund Burke, well-known at Covent Garden, Mr. George Milner, an American, who has sung a good deal in opera in Germany, and last, but not least, Mr. Dinh Gilly, who has made regular and successful appearances in London under the auspices of the Grand Syndicate. Thus there has been a small acquisition of strength. As far as the season has been carried out down to the time of going to press, it has been somewhat evident that the reinforcing process must be begun soon if the new organization is to win permanent success.

The arrangements for the season are somewhat unusual. The repertoire seems to take it for granted that the public knows all about opera, and that it is now ready to deal with its latest phases. In spite of the fact that the audiences have been of good dimensions this is really a mistaken view. It is giving the public a move up before it is ready. We have still a war-time public in search of any kind of amusement, and ready to take anything that is offered. But it is impossible to build on this foundation. The real ground-work of an operatic education has still to be laid down. Nothing in the present scheme, for example, illustrates the process of the development of opera, and nothing has been done to enable the would-be opera-goer to acquire real appreciation of the art by illustrating its growth. It may be that such a plan is ideal, but the fact remains that if any lasting appreciation of opera is to be cultivated, it must be inculcated on sound principles. The present procedure is simply a form of tickling the public: of attracting the child's attention with the pretty pictures, and leaving out all the long words.

The greater part of the scheme has been made up of what may be termed all the higher mathematics in the operatic sum; the addition and the subtraction have been ignored. To take the season in chronological order, which I think a better plan than to pick out the plums and pass over the remainder, a beginning was made with the masterwork of a master-hand in the shape of Verdi's 'Othello.' In this most of the exponents were familiar. Mr. Frank Mullings repeated his impersonation of the Moor which undoubtedly has the distinguishing merit of being perfectly sincere. It is only his method as a singer and as an actor that places a limit on its effect. Miss Jeanne Brota, who was the Desdemona, carried out an effort that was new to London. There was much charm in it, only discounted—intentionally or unintentionally—by a suggestion that she was thinking too much of '... come unreconcil'd as yet to Heaven and grace' and conveyed it by a persistent *tremolo* in her voice. The Iago was the new-comer, Mr. George Milner, who showed himself possessed of a gratifying familiarity with the stage and an ease of deportment that did much to augment the impression of his work, of which as yet no further example has been seen. Mr. Webster Millar's

Cassio stood out well, and Miss Edith Clegg was the Emilia, operatically a rather insignificant person. Sir Thomas Beecham conducted an energetic performance of the wonderful score, showing up the good qualities of the orchestra at his command. From Shakespeare a move was made on the second night to Old Russia, when Borodin's 'Prince Igor' was given. Its first representation in English was seen during the Grand season in the summer, and on this occasion the cast was much the same. Mr. Edmund Burke was the Prince Igor—a dignified figure, but one that seemed to feel some strangeness in his surroundings, which found expression in poor articulation of the words. Madame Stralia sang brightly as the Princess, but did not show complete familiarity with the part. Good work was done by Miss Edna Thornton and Mr. Norman Allin as the members of the friendly tribe that captured the Prince, and the wild dances of the Polovetz were a special feature under the direction of M. Gavrilov. Mr. Albert Coates conducted. Rimsky-Korsakov's 'Coq d'Or' followed. This opera-ballet or ballet-opera the British performers have made their own. Truth to tell it is somewhat inane, but the singers and actors showed that it could be amusing. Mr. Foster Richardson as the King—the personification of satire—was distinctly funny, a fact that could be appreciated, thanks to his admirably clear articulation of the words. Mr. Herbert Langley gave him loyal assistance. The Queen's 'kickery-kick' music was delivered by Miss Sylvia Nelis, and Miss Doris Lemon was the Bird. As a joke the thing was entirely successful. Mr. Percy Pitt conducted. The next night brought contrast in the shape of the marvellous 'Falstaff' of Verdi. Decided service to the operatic art is done by placing such a monumental example in the repertoire, but that service would have been rather more graceful had the Company prepared themselves a little more. There was much too great a tendency to speak instead of sing the words, and there was some disposition to 'guy' the performance, as the word is behind the footlights. The cast—which included Mesdames Agnes Nicholls, Gladys Ancrum, Miriam Licette, and Clegg, and Messrs. Maurice D'Oisley and Sydney Russell—can and must do better. Happily the Falstaff of Mr. Frederick Ranalow saved the situation. It was a very 'rich' piece of work, amusing without being farcical. The Bardolph and Pistol of Messrs. Heather and Wynn had all the necessary 'cat-a-mountain' looks, and Mr. Percy Heming was an excellent Ford. Mr. Eugène Goossens, jun., conducted in rather utilitarian fashion.

Wagner's 'Tristan,' which followed, exercised its wonted appeal on a section of the community which attended in large numbers. There was a familiar exposition of this the longest, if not the greatest, operatic duet in existence at the hands of Miss Rosina Buckman, the Isolde, and Mr. Mullings, the Tristan, whose efforts were supplemented with good effect by Miss Ancrum, the Brangane, and Mr. Norman Allin, the King Mark. Mr. Percy Pitt's reading of the score was sound but not inspired. The final production of the week was Puccini's 'La Bohème,' which has certainly come into its own as far as London is concerned. Miss Miriam Licette made her appearance as Mimi, but without investing the part with any great vocal distinction owing to her unfortunate method of emitting her upper notes with an effect that is more penetrating than pleasing. Mr. Millar was a debonair Rudolph, and with the help of the others and Mr. Percy Pitt at the conductor's desk there was a spirited performance rather more British than French in tone. Later the list was swelled by M. Saint-Saëns's 'Samson and Delilah,' with an alluring Delilah in Miss Edna Thornton, a vigorous Samson in Mr. Frederick Blamey, and a very fine Aged Hebrew in Mr. Norman Allin, with Mr. Pitt as a watchful conductor.

Fresh ground was broken a few days later when the Company offered a curious mixture of operatic styles by giving Wolf-Ferrari's 'Susanna's Secret,' and Stravinsky's 'The Nightingale,' both for the first time in English. The former suffered a little from want of rehearsal, but it was clear that in due course both Miss Brota's Countess and Mr. Ranalow's Count will be having distinction, to say nothing of the miming of Mr. Langley as the Servant. Mr. Albert Coates laid rather heavy hands on the orchestral score. As to the Stravinsky work, it is for the future rather than the present to decide its merits. The scheme is

apparently years ahead of present-day language. The piece was magnificently mounted, with special attention to the Reception Scene, with the aid of M. Komisarjevsky, specially engaged. Miss Sylvia Nelis, Miss Clegg, Mr. D'Oisley, and Mr. Foster Richardson took the principal parts. Mr. Eugène Goossens had charge of the instrumental side, which presents weird noises or enchanting sounds according to one's degree of 'healthiness'—entirely a matter of point of view. To the plain man, there is much to be done before we arrive at the particular stage this writing represents. A matinée performance of 'Madame Butterfly,' with Miss Desirée Ellinger as an ideal Cio-cio-san, as far as looks were concerned, but with a voice of insufficient volume for Covent Garden, Mr. Webster Millar an excellent Pinkerton, and the Sharpless represented by Mr. Dinh Gilly, who made his first appearance in opera in English and showed an exemplary command of the art of singing the English tongue, completed the first phase.

The latest production, and one to which only brief reference can be made at this hour, was that (in English) of Wagner's sacred music-drama 'Parsifal.' There is much to be said about it. The introduction in the British repertoire of this compound of legend, spiritualism, and religion is a question that should be discussed. It cannot be passed over lightly, but in brief it may be said that the exponents excelled themselves and did work of a highly commendable order, affording striking testimony to the ability of the British operatic singer to rise to the occasion. It was done in our own way, but it was uncommonly well done, when its difficulties are remembered. The details I prefer to leave until another occasion.

GILBERT AND SULLIVAN.

Contrast to the strenuous striving above recorded has been found in the performances of the Gilbert and Sullivan works. There is an appropriate hint of topsy-turvydom in the announcement of the performances at the Prince's Theatre. It runs: 'By arrangement with Charles B. Cochran, Gilbert Miller presents Rupert D'Oyly Carte's season of Gilbert and Sullivan Operas.' The public it is that gets the benefit of this arrangement. It is satisfactory to find that one was not wrong in calling for representations of these famous works in Central London as an antidote, if nothing else, to the rubbish that passes for light music. Every performance since September 29 has been given to full houses. 'The Gondoliers' has been succeeded by 'Iolanthe' and 'The Mikado.' The last is very well done, for it is done in the right spirit, which is everything. The unwise or the ignorant have been inclined to bring accusations of 'gagging' against Ko-ko, but Mr. Carte has very promptly pointed out that such slight changes as were made had the written authority of Sir W. S. Gilbert. As a matter of fact the pieces needed very little bringing 'up-to-date,' for there was something of Shakespeare's prescience in Gilbert, with the result that his thirty-five year old text still has all the point of a present-day libretto—rather more than less, as he himself would have remarked. Making allowance for the enormous changes that have come about in stage methods and in vocal attainment the performance is remarkably good all round. Every one knows the opera and its history: how it has been banned in this country and performed in Germany—no recommendation, possibly, in the latter event—and that its words and music have become incorporated in our every-day life. There is a capital Pooh-Bah in Mr. Leo Sheffield, and a Katisha of the real, true type in Miss Bertha Lewis. The others do well. They are Miss Helen Gilliland (Yum-Yum), Miss Nellie Briercliffe (Pitti-Sing), Miss C. Ferguson (Peep-Bo), Mr. Derek Oldham (Nanki-Poo), and Mr. Frederick Hobbs (the Mikado). The chorus is again excellent, and Mr. Geoffrey Toye, the conductor, shows for so essentially modern a musician a very keen appreciation of the genius of Sullivan, a genius that is being accorded the recognition that is its due. Certainly Gilbert and Sullivan have the 'longest run' to their record, since from the year of its production, in 1884, 'The Mikado' has never been 'off the road'—and, it is to be hoped, never will be.

MR. DINH GILLY, the well-known French-Algerian baritone, who is singing at Covent Garden in English for the first time.



Photo by Sydney J. Loeb.

THE ROYAL ACADEMY OF MUSIC.

A chamber concert was given on Wednesday afternoon, November 19, the programme of which included a number of interesting items. Arensky's Variations on a theme by Tchaikovsky were performed by the Junior Orchestra under Mr. Spencer Dyke. This orchestra also played the accompaniments to the first movement of Bach's Concerto in D minor, the pianoforte part being given by Miss Sybil Barlow (Thalberg Scholar). Miss Desirée MacEwan was heard in Bach's Chromatic Fantasia and Fugue, while Jean Pougnet led the first movement from Beethoven's Quartet in G. Op. 18, No. 2. The programme also included songs by Granville Bantock, Waddington Cooke, and Paul Kerby (student).

The R. A. M. Club will hold its next meeting in the Duke's Hall on Saturday evening, December 6, at 8 p.m. This meeting will take the form of a 'welcome' to those connected with the R. A. M. who have served in H. M. Forces, and who will be the guests of the Club for that evening. It is hoped that the programme will be contributed by some of those who have been demobilized. Sir Alexander Mackenzie will be present and will welcome the guests on behalf of the Club. As the addresses of many past pupils are not known to the Secretary, all those who would like to receive invitations are asked to communicate with Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W. 17.

The following award has recently been announced: The Sainton-Dolby Prize for Sopranos, awarded to Miss Christabel Edwards (a native of South Africa), Miss May Blyth being very highly commended and Miss Fédra Turnbull commended. The Adjudicators were Miss Janie Blake and Miss Katie Moss.

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On Wednesday afternoon, October 29, and the two following Wednesdays, Sir Alexander Mackenzie lectured upon the Evolution of Music, tracing its development up to the use of opera and oratorio. In his first lecture he showed the intimate connection between musical culture and the Church during the Middle Ages—referring to the work of Hucbald Franco, and Guido d'Arezzo—the early attempts at notation, the beginnings of harmony and rhythm. In his second lecture he dealt with the different kinds of popular singers of the Middle Ages, the Trouveres, the Jongleurs, the Troubadours, the Minnesingers, and the Meistersingers—also to some of the chief vocal forms of those times, the Canon, the Motet, and the Madrigal, leading up to the work of Orlando di Lasso and Palestrina. In his third lecture he discussed the combining of music and poetry, and the development of dramatic expression which culminated in use of the opera, referring to the work of Cambert and Lulli, and the development of the orchestra and the Lulli overture.

THE ROYAL COLLEGE OF MUSIC.

The past month has been one of varied activity at the College. Besides the usual chamber and orchestral concerts, at which advanced pupils perform, 'Informal' concerts have, after experiments in previous terms, become a permanent institution. At these concerts young performers and composers try their strength before friendly gatherings of fellow-pupils and relatives, with a view to a later and more ambitious appearance at the regular College concerts. Even single movements of quartets and concertos have been played, and College composers have had practical demonstrations of the effect in performance of the works composed in the course of their training.

At the College concerts, in addition to the usual features, an organ and choral recital has been given, the choral works being Bach's eight-part Motet 'Come, Jesu, come,' and two movements of Vaughan-Williams's 'Sea Symphony.' During the month Dr. Vaughan-Williams paid a visit to the choral class, who had the honour of singing the 'Sea Symphony' in his presence.

Besides the recently established classes for Teachers and Conductors, and for Breathing, and the lectures on History and Extemporisation, the remodelled Operatic Class, under Mr. Albert Coates, is now in operation, and in this connection M. Gavrillov, of the Beecham Opera, Covent Garden, has begun his Stage Gesture and Rhythmical Movement Classes.

Armistice Day was commemorated by an impressive little ceremony in the Concert Hall. The teaching staff and pupils assembled just before eleven, when the director, Prof. H. P. Allen, read the Roll of Honour of the thirty-six members of the College who fell in the War, and after the Silence Sir Hubert Parry's 'Jerusalem' was sung.

The first of the rehearsals of works by British composers, under the new scheme of the Patron's Fund, was held on November 13, in the presence of a large gathering.

In addition to Mr. Albert Coates and M. Gavrillov, some interesting appointments to the teaching staff may be recorded, namely, Dr. Vaughan-Williams (composition), Mr. G. Holst (theory), Mr. Clive Carey (singing), Mr. Claud Biggs and Miss Kathleen Long (pianoforte), Mr. Ivor James (violoncello), and Lieut. Charles Hoby, Mus. D. (military music).

CHAMBER MUSIC FOR AMATEURS.

First or second violin wishes to join amateur band or quartet; music of any school. Lancaster or Preston; any hour of any day except Sunday.—WAVELET, *c/o Musical Times*.

Violinist (first or second), and 'Cellist wish to join chamber-music party. Moderately difficult music of any school; Tuesday evenings.—JOHN THRODORÉ WISE, 6, Routh Road, Wandsworth Common, S.W. 18.

Viola player, chamber-music or orchestra. Streatham or neighbourhood; evenings and Sundays.—MISS K., 7, High Road, S.W. 16.

First or second violin.—Romford, or any neighbouring district on G.E.R.; any evening except Tuesday.—FIDDLER, *c/o Musical Times*.

'Cellist wishes to join good amateur quartet for study of standard chamber works; can give access to large library of compositions; Dulwich or neighbouring districts; evenings.—W. F., *c/o Musical Times*.

Pianist wishes to join small party (South London preferred) for performance of good music, not too difficult.—FRESA, *c/o Musical Times*.

Baritone.—For quartet and glee-singing, or similar small choral forms.—FRESA, *c/o Musical Times*.

Viola.—Classical or modern quartets; Finchley or North London; any evening.—E. S. H., *c/o Musical Times*.

Vacancies for viola, 'cello, and bass in orchestra of musical society.—B. M. S., 2, Little Ebury Street, S.W. 1.

Pianist wishes to play with chamber-music parties; Sutton, Surrey, or in London, West End.—QUINTET, *c/o Musical Times*.

Young pianist wishes to join good players for classical and modern music.—F. PORTE, 56, Mayall Road, S.E. 24.

Pianist wishes to form trio for practice of chamber-music with violinist and 'cellist, or would join violinist only; afternoon, weekly or fortnightly; S.W. district.—C., *c/o Musical Times*.

Flautist, duets and trios, for Flutes concertante. West Hampstead; Sunday afternoons.—FLAUTIST, *c/o Musical Times*.

[We shall be glad if those making use of this scheme will kindly let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.—ED., *M. T.*]

Choral Notes and News.

For many years Handel's 'Deborah' has occupied an honoured position in history-books, where it has been allowed to remain undisturbed. Some of its choruses deserve a better fate—notably the double chorus 'Immortal Lord of Earth and Skies,' 'See the Proud Chief' (five parts), and the concluding six-part 'Alleluiah.' Great praise is therefore due to Mr. Ernest Harcourt and his Norwich singers for reviving interest in the oratorio. A performance given at St. Andrew's Hall, on November 13, attracted and delighted a large audience, and provided some of the best choral singing that has been heard at Norwich. We understand that influential requests have been made for a repetition. The proceeds of the concert were destined for St. Dunstan's Hostel and the Norwich Y.M.C.A. It remains to be added that the solo parts were creditably sung by pupils of Mr. Harcourt.

The most interesting of recent events in London choral affairs has been the formation of the Philharmonic Choir, under Mr. C. Kennedy Scott. The advance programme of the Royal Philharmonic Society gives evidence that the worthy aims of the Society are to be well forwarded in its first season's work. The Choir is to appear at two concerts. On February 26 it is to give the first performance of Delius's 'Song of the high hills,' and to join in the Choral Symphony under Mr. Albert Coates. The programme on March 25 consists of Bach's 'God goeth up,' Holst's 'The Hymn of Jesus' (first performance), Percy Grainger's 'Morning song in the jungle,' and 'Father and Daughter,' and Balfour Gardiner's 'News from Whydah.'

The annual evening concert of the Royal Albert Institute, Windsor, was given on November 3, under the direction of Sir Walter Parratt. The programme included Beale's Madrigal for men's voices, 'Come let us join the roundelay,' C. H. Lloyd's 'Hope,' Cowen's 'The Heroes,' de Rillé's 'Gentle peace,' and Hatton's 'Tar's Song.' The choristers were heard alone in Bainton's 'The filling of the swamps,' and H. G. Ley's 'There's a clean wind blowing,' and 'Where go the boats?'

Dulwich Philharmonic Society gave 'Elijah' on November 5, under the direction of Mr. Martin Kingslake. The future arrangements of the Society include 'A Tale of Old Japan' on December 17, Haydn's third Mass in D, and Brahms's 'Song of Destiny' on February 18, 'Messiah' on Good Friday, and 'Faust' on April 21.

Lincoln Musical Society—comprising a band and chorus of two hundred and fifty—announces 'Hiawatha's Wedding-feast' and 'The death of Minnehaha' on December 3.

Letchworth Philharmonic Society has Elgar's 'King Olaf' in preparation for a concert in December, and will give 'Messiah' on Good Friday.

Excellent work is being done by the Portsmouth Philharmonic Society under the direction of Mr. Hugh Barry. Three Promenade Concerts on successive days in October provided a feast of well chosen music, including part-songs and madrigals, well-known overtures, &c., concertos and symphony movements. On December 11, the complete cycle of 'The Song of Hiawatha' is announced, and the programme on March 18 will include Charles Macpherson's 'By the waters of Babylon,' and Mendelssohn's 'Hymn of Praise.'

An excellent programme was chosen for the South London Philharmonic Society's concert at Goldsmiths' College on November 1. Besides Elgar's 'From the Bavarian Highlands' the choir sang Gibbons's 'The silver swan,' J. Saville's 'The Waits,' and Wilbye's 'Sweet honey-sucking bees.' Grieg's Piano-forte Concerto was played by Mr. George Woodhouse, Miss G. Ffrangcon-Davies sang Mozart's 'Deh Vieni,' and the orchestra was heard alone in Schubert's 'Unfinished' Symphony.

The North Staffs District Choral Society gave a concert on October 23, with Bach's 'Jesu, priceless Treasure' as the chief work in the programme. The singing of this noble music was worthy of its theme, and fully sustained the high reputation of the choir. Other choral pieces were Elgar's 'O happy eyes,' Fanning's 'Daybreak,' and Benet's 'Ali creatures now are merry-minded.' Mr. Ernest C. Redfern conducted, and solos were given by Miss Phyllis Lett, Mr. Robert Radford, Mr. Albert Sammons, and Mr. Arthur Cooke.

The programme of a concert given by the Southend Madrigal Society on November 12 included Marchant's 'Love is a sickness full of woes,' Fletcher's 'The Islet,' Leslie's 'A Rose of the Garden,' Brewer's 'The boy,' Caldicott's 'Winter days,' Elgar's 'As torrents in summer,' Balfour Gardiner's 'Cargoes,' and Leslie's 'Charm me asleep'—an excellent list. Mr. W. L. Booth conducted.

The Stockport Vocal Union gave the first concert of the season on November 3, under Dr. T. Keighley's direction. The choral pieces in the programme included Morley's 'Now is a month of maying,' Fanning's 'Daybreak,' Dr. Keighley's 'The Leprehaun,' Elgar's 'O happy eyes,' and Balfour Gardiner's 'News from Whydah.' The orchestra played Massenet's 'Scenes pittoresques,' and, conducted by Mr. Harry Mortimer, accompanied Dr. Keighley in two movements from Guilman's 'Symphony in D,' Op. 42. 'Messiah' is announced for December 22, and Verdi's 'Il Trovatore' for February 9.

The English Folk and Carol Choir, which did good work last year on behalf of charities, is again active. Mr. Martin Shaw conducts, and the secretary is Miss Constance C. Russell, 11, Bigwood Road, N.W. 4.

'Messiah' will be given by Cheltenham Philharmonic Society under Mr. C. J. Phillips on December 16.

Mr. Bernard Langdale has been appointed conductor of Wombwell and District Choral Society.

RUSSIAN CHURCH MUSIC.

The forty-sixth session of the Musical Association opened on November 4, with a paper on 'Russian Church Music' by Mr. A. M. Henderson, the organist to the University of Glasgow. He remarked that while the literature, and much of the musical art of Russia was familiar and appreciated in this country, the beautiful and characteristic music of the Russian Church was unknown here. This could be accounted for partly by the difficulty of the language, though suitable translations had now been provided, and partly by the difficulty of performance, all the works being intended for unaccompanied singing, while many of them were in six, eight, ten, and even twelve parts. The Russian nation had been described as the most religious in Christendom, and no doubt in no other country did the people give a more whole-hearted allegiance to the Christian Church in its local embodiment. The Orthodox Church was not merely national in the technical sense, it was national

because it enshrined the deepest convictions of an overwhelming majority of the Russian people. In some respects the Greek Church resembled the Roman Catholic. There were however, many differences between East and West. The Church architecture was entirely different. There were no organs in Russian churches, nor were there any seats. Sermons were preached only occasionally, at important seasons of the Church's year. What they had was *worship*. The language in which the service was conducted was archaic, and called Church Slavonic, but it was understood by the congregation.

For us in the West, the history of Russian Church music might be said to commence with Bortniansky (1751-1825), before whose time the musical service of the Russian Church consisted almost entirely of a kind of free type of chant or plainsong. He was sent by Catherine the Great to continue his studies with Galuppi at Venice, where he remained for eleven years. On his return to Russia in 1779 he was appointed director of the Imperial Chapel choir, a position he retained until his death. The singing of the choir had left much to be desired, but Bortniansky set himself to improve matters, with the result that it reached a standard of excellence which had made it admired from Bortniansky's time to this day. He was a very fine choirmaster, but as a composer, while he wrote some excellent Church music, he left much that was very dull and even commonplace. Italian music was then the vogue, and Bortniansky evidently thought it the right thing to compose on fashionable Italian models, with the result that his own personality—as a Russian composer—was almost entirely obliterated. This Italian influence has been gradually but steadily eliminated until at the present time, in the writing of men like Nikolsky, Kalinnikoff, Kashalsky, Ippolitoff-Ivanov and others, we meet with work so strong in character, so national, so indigenous, that at once we feel it could never have been written outside of Russia.

In Tchaikovsky we meet with the first great modern composer for the Russian Church. His works comprise a setting of the Liturgy, an Evening Service, and some very fine Motets. In these we find a style of composition very different from that of the Symphony writer so well known to us all. In his Church music Western influences had but little place. Instead, all was coloured by the plainsong of the Eastern Church, giving a strength, character, and fascination not often found in the instrumental writing. Balakireff did excellent work as director of the Imperial Chapel Choir, for which he wrote six pieces, characterised by splendid colour, vitality, and variety of treatment. The brilliant career of Kalinnikoff, one of the most gifted of modern Russian composers, was unfortunately cut short at the early age of thirty-five. His beautiful and deeply felt Church music, so sincere, so full of character and originality, had all been published since his death. The twenty pieces he left represented the highest achievement in Russian Church music.

Rachmaninoff has published ten sets of remarkably fine Church Motets, conceived mostly on bigger lines than those by Tchaikovsky. The music is of exceptional beauty and originality, eminently vocal and gratefully written for all the voices. 'To Thee, O Lord, do I lift up my soul' was, in the lecturer's judgment, one of the most beautiful pieces of Church music ever written, and this excepting no school and no composer. It is only twenty-two bars long, but within these limits were comprised more inspiration, beauty, and sheer genius than were to be found within the covers of many a large and pretentious work.

The outstanding and characteristic features of this great and splendid literature were first the all-pervading modal influence, giving a colour and ecclesiastical quality to all this Church music, and second, the influence of the national folk-song not only in the curves of the melodic line, but also in the freedom of the rhythms. Many of the pieces were either not barred at all, or only by dotted lines for the first guidance of the singers. Another feature was the wonderful yet musical freedom of the part-writing, comparable to the writing for a string quartet, but withal it was ever vocally, and not instrumentally, conceived. Above and beyond all this, there was the spiritual beauty of the music, for it had a nobility, a dignity, and a quality and elevation quite its own. These were surely features frankly to be desired in our own Church music, especially at a time when so much

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was tolerated that was utterly trivial, cheap, and unworthy. The introduction of some of this Russian Church music would have an immediate effect in raising the standard of our choir singing, it would bring a purer and more worthy type of music into our churches, and it should also react helpfully on our own composers, encouraging them to give us work worthy of themselves and worthy of use in places consecrated to the worship of Almighty God.

The paper was illustrated by examples from the works of the composers mentioned, sung by members of the Streatham Congregational Church Choir under the direction of Mr. Frederick Haggis.

J. P. B.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The forty-sixth season of the Philharmonic Society was inaugurated by an interesting concert on October 24. The work of the choir consisted of Bach's double chorus 'Now shall the grace,' and Dvořák's *Te Deum* in G. The careful training and skilful conducting of Mr. E. Godfrey Brown ensured excellent presentations of both works. The orchestra provided the accompaniments, and also played Beethoven's 'Coriolan' Overture, Wagner's 'Rienzi' Overture, and Massenet's 'March du Cid.' The greatest success of the concert was, however, the performance by Miss Irene Scharrer, of Saint-Saëns's Concerto in G minor, and several works of Chopin. Miss Scharrer, who had never before performed at Belfast, electrified the audience by her playing. It is indeed difficult to imagine that any pianoforte reading could be more perfect, combining as it did fine interpretation and unerring technique.

Miss Ellen Suddaby, who possesses a charming soprano voice, also made her first appearance at Belfast, her singing being highly appreciated. Mr. Newell, a very good local baritone, also sang.

BIRMINGHAM.

An excellent start was made in October in the local musical world, the many concerts given being all well attended and appreciated. The Appleby Matthews Sunday evening orchestral concerts at the Futurist Cinema continue to draw crowded audiences, and one is glad to see that works by new English composers find their proper place in the programmes. Mr. J. D. Davis, a native of Birmingham, and sprung from a musical family, was represented by a newly orchestrated piece, the prelude from his Russian opera 'The Zaparogues,' given at the Theatre Royal by an amateur company in 1895. The new concert-arrangement of the work, based on three main themes, is framed on a big scale. Another Birmingham musician, Mr. Clifford Roberts, organist of St. Jude's Church, personally conducted his 'Pastorale' for strings, a distinctly melodious composition which was well played and enthusiastically received.

A Saturday evening concert was given at the Town Hall on October 18, arranged by our local baritone, Mr. Sidney Stoddard, in aid of the National Institute for the Blind. The principal artists were Miss Rosina Buckman and Mr. Maurice D'Oisly, who in operatic selections and some popular old songs—Tosti's 'Good-bye,' and 'Sullivan's' 'The Sailor's Grave'—brought down the house, as the saying goes. The other contributors to the concert were Miss Cecilia Yeoman (pianoforte), Miss Nancy Guest, and Mr. Alfred Askey (vocalists), Miss Dorothy Roe (reciter), and Dr. Rowland Winn, an excellent accompanist.

The first of Mr. Max Mossel's series of four popular concerts was held in the large Central Hall, when the programme was devoted to a pianoforte recital by Benno Moiseiwitsch. It was his only appearance here previous to his extended American tour. His excellent and varied selection comprised Bach's Chromatic Fantasia and Fugue, Liszt's wonderful Sonata in B minor in one movement, Schumann's Carnival, Op. 9, Ravel's 'Jeux d'Eaux,' Debussy's 'Clair de Lune,' and Brahms's 'Variations on a Theme by Paganini.' There are twenty-eight variations, but these were not played in the order in which they were written, the performer making his own choice according to his fancy. It was the crowning effort of the recital, in which

the artist showed that he is probably the finest living interpreter of Brahms. His technical facility is marvellous in its suggestion of effortless ease, while his readings of Bach, Schumann, and Liszt were marked by pronounced individuality and artistic conception.

Mr. Bernard Jackson, the founder of the Birmingham Bach Society, gave an interesting chamber concert at the Royal Society of Artists' gallery on October 23, which served also to introduce William Fenney's Rhapsody, Op. 26, No. 3, for pianoforte and 'cello. The composition was worthy a hearing—indeed, it made such an excellent impression that it was repeated at the close of the programme. Mr. Fenney has already shown that he possesses inventive talent in a marked degree, and his Rhapsody, excellently played by Mr. Bernard Jackson and Miss Joan Willis, afforded delightful hearing. The programme included also Beethoven's Sonata in A, Op. 69, for pianoforte and 'cello, Schubert's rarely-heard Pianoforte Sonata in C minor, Op. posth., and two groups of songs by Haydn, Schubert, Mendelssohn, Handel, Pergolesi, and Veracini, which were sung by Miss Eveline Stevenson with much charm. Madame Minadieu accompanied the songs in her artistic manner.

Madame Minadieu's first *Matinée Musicale* of the season was held at the Grosvenor Room, Grand Hotel, on October 25, and consisted of a vocal recital by the eminent Russian tenor, M. Vladimir Rosing, in which he was accompanied on the pianoforte by Signor Veroli, a perfect master in this difficult art. He took the place of Madame Rosing, who, on account of indisposition, was not able to be present. In an exhausting programme, M. Rosing gave 'The four Seasons of Love'—Spring, Summer, Autumn, and Winter—as portrayed by Rimsky-Korsakoff, Rubinstein, Schubert, Brahms, Duparc, Tchernepin, Tchaikovsky, Martini, Chausson, Schumann, and Cyril Scott. Unusual temperament and passion characterised his magnificent and expressive singing—indeed, he seemed to fascinate his audience in a marked degree. Not the least impressive contributions were comprised in his encores, viz., Grieg's 'Le Rêve,' and Leoncavallo's 'Vesti la Giubba' from 'I Pagliacci.'

In connection with the University of Birmingham, Prof. Tovey gave a recital of a series of Beethoven's Pianoforte Sonatas at the Midland Institute on October 24 and following Fridays. He is no doubt a Beethoven player *par excellence* whom all students should hear. It is rare to listen to so graphic a reading of the 'Appassionata' as Prof. Tovey's. His conception and mastery strongly recalled such memorable interpretations as those of Anton Rubinstein and Madame Carreño.

The Midland Musical Society, which has already in the past vindicated its affection for Coleridge-Taylor's 'Song of Hiawatha,' once more placed this wonderfully original choral work in its season's programme, presenting it in the Town Hall on October 25, when it was conducted as usual by Mr. A. J. Cotton. A gratifying performance was secured which had many excellent points, the choir (especially strong in female voices) putting plenty of energy into its task along with emotional and dramatic fervour. The interpretation of the picturesque orchestral score was evidently a labour of love for the players, which they ably discharged. Excellent service was also rendered by the three principals, Miss Margaret Harrison, Mr. William Heselbine, and Mr. Alfred Askey.

The first of the Quinlan Subscription Concerts was given in the Town Hall on October 28, in the presence of a packed audience, the great attraction being Madame Tetrassini, who had not appeared here since 1914. Her voice is now fuller in its lower register than formerly, otherwise there is no difference in the quality of her high soprano timbre, and technically her vocalisation touched the phenomenal, as hitherto. In addition to the Mad Scene from Ambroise Thomas's 'Hamlet,' and Verdi's 'Ah! fors è lui' from 'Traviata,' she contributed no end of encores, among them being 'Voi che sapete' from Mozart's 'Figaro,' and 'The last rose of Summer,' sung in English, which was given with slight ornamentations. She had for her coadjutors an excellent Italian tenor, Signor Lenghi Cellini, Madame Renée Chemet, the accomplished violinist, and Signor Pietro Cimara, an artistic accompanist.

Sir Edward Elgar appeared at the Opera House at Dudley on October 30 at a Victory and Peace concert under the auspices of the Dudley Madrigal Society, when he conducted an impressive performance of his 'Carillon,' the poem being graphically recited by Miss Katrina Lund. The programme also comprised 'The Spirit of England' and other of the composer's compositions. Mr. John Coates was the solo vocalist, and Mr. Lewis conducted. The Mayor of Dudley (Mr. T. W. Adshead) presented an address of welcome to our great English musician, which, bound in red velvet, with silk doublings, and tooled in gold, was the work of Mr. Ivor B. Shaw (Principal of the Dudley School of Art).

Madame Clara Butt sang at the Town Hall on October 29 and 30, and at a matinee, a unique event in itself which proved quite successful. A special attraction was the appearance at each concert of the complete band of the Coldstream Guards, under the baton of Major Mackenzie Rogan, the veteran conductor. The volume of sound was at times too ponderous for the Hall, but all the same it was delightful to hear such glorious tone-quality in some excellent selections, given with splendid technique and unflinching precision. Madame Clara Butt was in fine voice, and wielded her wonted charm over the audience. Mr. Kennerly Rumford, who was also of the party, shared the honours with Madame Butt.

Mr. Hubert S. Brown's first concert given at the Midland Institute on November 1 was entirely devoted to a pianoforte recital by M. Arthur de Greef. The accomplished pianist, who has rarely played with more attractive charm and finish, presented a number of well-known pieces, including Mendelssohn's 'Variations Sclerises,' of which he has made a special study, Chopin's Scherzo in B flat minor, Liszt's twelfth 'Rhapsodie Hongroise,' Scarlatti's Caprice, and Landon Ronald's melodious trifle 'A Pensée Musicale.'

Miss Beatrice Hewitt's second chamber concert at the Repertory Theatre on November 1 was principally noteworthy on account of the excellent performance of Richard Strauss's early Sonata for cello and pianoforte, which received a masterly interpretation at the hands of Mr. J. C. Hoek and Miss Hewitt. Saint-Saëns's Sonata in C minor, Op. 32, for the same instruments, was also played, Miss Hewitt giving for her pianoforte solo Beethoven's 'Waldstein' Sonata, with perfect mechanism and intelligence. The vocalist was Madame Elma Baker, a well-known local soprano.

The concerts this season seem to increase every day, and only restricted reference can be made to the numerous events up to date. Certainly within the writer's life-long experience of local concert work, this season by far surpasses all previous efforts in the way of music-makings.

The Chamber Concerts Society's first concert of the season, on October 4—the executive being the Catterall String Quartet—enlisted a great deal of interest on account of the first hearing here of Elgar's great Pianoforte Quintet, in which Miss Marjorie Sotham undertook the pianoforte part. The Royal Society of Artists' Gallery was so crowded on this occasion that many had to stand in the entrance lobby. The work made a deep impression, especially the luscious slow movement. The players also gave a vivid reading of Beethoven's String Quartet, Op. 59, No. 2, and Haydn's String Quartet, Op. 54, No. 1, in G major.

On the same evening Mr. Appleby Matthews conducted at the Town Hall Elgar's 'Dream of Gerontius' and the Good Friday music from 'Parsifal.' He had a splendid orchestra under his baton, which did complete justice to both orchestral scores—indeed the playing was the finest yet heard this season. Mr. Matthews's admirably trained choir, augmented on this occasion, sang with intelligence and feeling. Mr. Gervase Elwes was once more cast for the part of Gerontius, singing with the wonderful fervour and expression for which he is famed, Miss Helen Anderson sang most beautifully in the Angel's music. Mr. Harold Howes sustained the Priest's part, and Mr. C. W. Perkins officiated at the organ with his customary skill.

The Festival Choral Society's magnificent performance of 'Elijah,' given at the Town Hall on November 5, was probably the finest heard at Birmingham for many years past, approaching in grandeur, in glorious ensemble and penetrating tone-power, the memorable performance at the last Triennial Musical Festival under Sir Henry Wood in

1912. Mr. Allan K. Blackall had a great share in the preparation of the choir. It was a great musical treat to hear such sublime choral singing. In the matter of principals, Sir Henry Wood was well served, for in Captain Horace Stevens we had an Elijah who recalled the finest traditions—another Henschel in his best days—and Madame Elsa Stralia, Miss Elsie Chambers, and Mr. Walter Hyde completed a perfect cast of principals. Mr. C. W. Perkins was a host in himself at the organ.

The Carl Rosa Opera Company gave a fortnight's season at the Prince of Wales Theatre, which opened on November 8 with 'Tannhäuser.' The repertory comprised all well-known operatic works, but no novelty. The artistic personnel however included several new-comers.

A bright and spirited concert-performance of German's 'Merrie England'—a work that always appeals to a popular audience—was given at the Town Hall on November 8 by the Birmingham Choral Union. Mr. Richard Wassell, the conductor of the Society, is one of the most energetic and hard-worked musicians we have in the Midlands, and whether as teacher, organist, accompanist, or conductor, he seems to excel in each department. The orchestra was quite up to the mark, and the principals—Miss Eva Rich, Mr. George Counter, and Mr. Sidney Stoddard—rendered brilliant service.

The list of concerts up to the date of writing includes a pianoforte recital by Mr. Leonard Raynor, Miss Fanny Davies's concert, assisted by the Bohemian Quartet, and a concert by Miss Dorothy Howell, the rising young composer-pianist.

BOURNEMOUTH.

The operations of the winter music season were begun with great *débat* in the second week of October. Mr. Dan Godfrey's policy with regard to the Symphony Concerts has undergone no change, and everything points to a highly successful season. With Mr. Godfrey again occupying the dual positions of general manager and director of music which he has combined for so many years with such unique and unqualified distinction we have no fear of these fine concerts suffering any decline. The Municipal Orchestra itself is maintained at its full strength of fifty performers, and although a few inevitable changes in the personnel occur now and again, its well-known efficiency is assured by the retention of almost all the old members, who may truly be described as proved and experienced instrumentalists. Considering that the Orchestra is rather under-manned in the strings department it is interesting to find how satisfactory a balance is secured. The loss of the harp from the orchestral ranks, however, is very much felt, not a few of the compositions performed being robbed of much of their effect by reason of its absence.

Both novelties and familiar compositions have indiscriminately jostled each other in the programmes of the first four concerts with that bold impartiality that, if more frequently exercised, might prove so beneficial to the art of music. In fact, at the first of the series, there was a clear preponderance of new works, 'A song of Agincourt' (C. V. Stanford), 'The joyful homecoming' (H. Balfour Gardiner), and a Violin Concerto in G minor (Vivaldi-Nachez) coming under this heading. Indisposition, however, prevented the writer from attending this inaugural concert, and it is impossible to give first-hand information respecting it. But we understand that the programme, which included also Braham's second Symphony and the 'Leonore' Overture (No. 3) was very creditably performed throughout, and that Mr. Godfrey Ludlow's playing in the Violin Concerto proved exceedingly attractive.

Only three items went to the composition of the programme of the second concert, namely, Beethoven's C minor Pianoforte Concerto, a nautical Overture, 'The Fighting Temeraire,' by S. H. Braithwaite, and Rachmaninoff's Symphony in E minor. This last work, however, is extremely lengthy—too diffuse, indeed, although it is compacted of beautiful, albeit somewhat cloying, sounds. Magnificently played, the performance of the work was quite a triumph for Mr. Godfrey and the Orchestra. Equally brilliant, too, was Mlle. Juliette Folville's interpretation of the Concerto, which revealed even more than its usual attractions owing to this fine pianist's captivating playing. Mlle. Folville, who is also a very talented composer,

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introduced a Cadenza of her own writing, an uncommonly clever interpolation. The overture, a novelty, contains some sane and breezy music of an easily assimilated character.

Beethoven's A major Symphony and the 'Flying Dutchman' Overture were the popular mainstays of the concert on October 31. Both received good performances, that of the Symphony in particular being strikingly successful. A new tone-poem—an actual 'first performance'—by Arnold Trowell, entitled 'The Sirens of Paphos,' revealed the composer's growing mastery in technical skill and subtlety of treatment, though the musical substance in itself was scarcely so convincing as in some of his other works. Mr. Trowell appeared as executant, and naturally we enjoyed some most expressive playing in Jules de Swert's rather commonplace 'Cello Concerto in C minor.

On November 6 a glowing performance of Elgar's picturesque 'Cockaigne' Overture was the feature of the afternoon. Never have we heard this particular composition played better at the Winter Gardens. Mozart's 'Jupiter' Symphony was another feather in the orchestral cap. The first performance in England of a tone-poem, 'Les Fantômes,' by Alexandre Jurassowsky—a composer hitherto unknown by name to the writer—will not, we hope, be the harbinger of other new works of a similar nature from a Russian source, for with its strained effects, the music was tiresome to a degree. Miss Winifred Purnell, finally, was the soloist in a performance of MacDowell's rather superficial Pianoforte Concerto in D minor, which she played in a commendable manner.

BRISTOL.

We have had a busy month at Bristol since my last letter, and equally busy times are ahead. It is a great pity that all these good things seem to arrive in lumps. Four or five concerts come together; then there is a break, when another four or five are announced. To the reflective mind, an interesting thing about Bristol music is the progress that organ recitals are making. We have before referred to Mr. Ralph T. Morgan's fine work as organist of St. Mary Redcliff, and the notable organists he has induced to give a series of recitals there. At one of Mr. Morgan's most recent recitals this popular musician drew a crowded congregation to St. Mary's: but this is by no means an unknown event at the historic parish church.

Miss Olive D. Sturgis, the holder of the Bristol Scholarship at the Royal College of Music, and a pupil of Visetti, gave her first vocal recital at the Victoria Rooms, and exhibited a flexible and full-toned soprano voice. Her artistic and intelligent readings called forth much praise. Mr. Albert Visetti came from London specially to accompany his pupil.

A great treat was the Bristol Choral Society's performance of Sullivan's 'Golden Legend.' One critic began his notice thus: 'Splendid! Splendid, indeed! Heartiest congratulations to the Bristol Choral Society on its first concert after the war (the eighty-eighth, by-the-way), at full strength.' Colston Hall was crowded, as it ought to be, seeing that for twenty-five shillings and sixpence you get a first division ticket for the series of six fine concerts. The choir and band of over five hundred gave a performance that was full of imagination and power. The choruses, particularly the 'Hail, Gladsome Light,' and the epilogue, were magnificently sung. One would have to search far and wide to discover finer singing than that of Mr. Riseley's well-known choir. Miss Agnes Nicholls, Miss Phyllis Lett, Mr. John Coates, and Mr. Herbert Brown were the principals. This was Mr. George Riseley's Jubilee of his work for music at Colston Hall. The Lord Mayor came specially on to the platform to offer the veteran but ever-young conductor the heartiest congratulations of choir and audience. Mr. Riseley was most warmly applauded, the audience also showing unbounded admiration of the performance. Three well-known items concluded the programme—the '1812' Overture, Liszt's Rhapsody No. 1, and Weber's 'Jubilee' Overture, which Mr. Riseley conducted for the first time forty years ago at a Monday Popular Concert. Of the 'Flying Dutchman' concert, the second of the series, we shall have something to say next month.

Perhaps the most conspicuous feature of the past four weeks' music was the visit of Tetrazzini and her party, which, needless to say, was a great success. A few days later Dame Melba and her party gave a concert before another

large and eager audience. Both these concerts were welcomed in true Bristol fashion, but it seems a pity that great artists cannot present to an English audience great English works. Why is it necessary for them to place as the leading items on their programmes those hackneyed old Italian songs that our mothers or grandmothers—even the very Victorian barrel organs—delighted in? Is there no modern music worthy of the concert room, and a great singer's attention?

To open the seventeenth season of the Clifton Chamber Concerts, a truly classical programme was given at the first concert at the Victoria Rooms by quite a clever quartet of players—Madame M. F. Adolphi (first violin), Miss Hilda Barr (second violin), Mr. Alfred Best (viola), and Mr. Percy Lewis (cello), with Mr. Herbert Parsons at the pianoforte. A Beethoven Quartet, Op. 18, No. 2, was delightfully played, as was a 'patchy' Quartet of H. W. Warner. An appalling Rachmaninoff Trio, an elegiac in 'D minor' (violin, cello, and pianoforte), took up close upon an hour. It contains some beautiful moments, but these are few and far between. Mr. Parsons played a Ravel Pianoforte Sonata of uncommon construction uncommonly well.

Gloucester is not so far from Bristol that Bristolians are not uninterested in the long overdue reconstruction of the Cathedral organ there. Sir James and Lady Horlick are generously providing the necessary £2,000 as a memorial to their soldier son, killed in the war.

A matter of the highest importance that must not be passed over is the effort being made in the columns of the *Bristol Evening News* to promote a Symphony Orchestra of the highest class for Bristol. The greatest sympathy has been shown to the attempt by local musicians, who recognise how weak Bristol is in this respect. Mr. P. Napier Miles, the well-known amateur, has stated his views at length in the 'Sister Arts' special article of the above paper. His ideal is that of an 'Opéra Comique' with an orchestra of forty to forty-five performers, perhaps attached to a Repertory Theatre. He estimates it would take a thousand pounds a year for five or six years as a guarantee fund, but he doubts whether the citizens individually, or the rates, would provide it at present. He emphasises the fact that the aim of reconstruction in music is to give the people a higher and a better life, and pertinently asks, 'Can our fellow citizens and our Corporation be made to realise this?' The writer of the article, in which Mr. Miles's views are set forth, concludes with the statement that 'A guarantee fund of a thousand pounds for six years is not a great sum to ask from Bristol's merchant princes.'

DEVON AND CORNWALL.

DEVON.

So satisfactory and successful were the performances given in Exeter Cathedral by the Exeter Oratorio Society at its autumn festival (reported last month) that the Dean and Chapter have granted the use of the Cathedral for the spring performances. 'Elijah' and a Bach Motet have been put in rehearsal. The only disadvantage in the use of the Cathedral is that it perforce confines the attention of the Society to sacred music, and thus it runs the risk of getting into a rut in choral singing.

Devonport Cecilian Male Choir, conducted by Mr. T. Downing, gave a very good account of itself in choruses, glees, and part-songs before a large audience on October 29; and on the same date the choir of the Mint Church, Exeter, which is undergoing excellent training under Mr. Lancelot Holden, sang Bairstow's anthem 'Save us, O Lord,' Hollins's 'The Name of the Lord,' and Varley Roberts's 'Seek ye the Lord.' Mr. Holden played interesting organ pieces: 'Dorian March' (Goodhart) and Bach's Toccata in C. The choir was augmented to a hundred voices on November 12, for an oratorio concert. The 'Passion' of Woyrsch was represented by instrumental episodes; the solo 'Jesu, by that shuddering dread,' from 'The Dream of Gerontius,' was very finely sung by Mr. S. J. Bishop; from 'Elijah' 'Hear ye Israel' (Madame I. Hickson) and 'Be not afraid' were selected; Mr. Dean Trotter sang 'Waft her, angels,' and the Hallelujah Chorus closed the programme.

A new male choir has been formed by Mr. Alfred Long among the members of the Y.M.C.A. at Barnstaple, and its first performance on November 12 was distinctly encouraging to the conductor. After re-organization Exeter Male Choir (conductor, Mr. W. J. Cotton) appeared on November 9 and sang with good tone and expression Cooke's 'Strike the lyre,' a Lullaby by Brahms, Fleming's 'Integer Vite,' Grieg's 'Landerkenning,' and music by Sullivan and Laurent de Rille.

News comes from Exmouth that the Choral Society has been re-formed with Mr. Raymond Wilnot again as conductor. 'Messiah' has been put in rehearsal for the initial concert. Crediton Musical Society has been revived, with Mr. C. G. Church as conductor.

Plymouth Madrigal Society—now in its seventh year and conducted by Dr. Harold Lake—made a great success in its first concert for this season on November 12. The choir, with its male sections now refilled, numbered a hundred and twenty-five voices, the quality of tone and blend leaving nothing to be desired, the basses giving a sure foundation. The light and shade and sense of contrast gave beautiful effect to madrigals in five and six parts by Wilbye, and part-songs by Stanford, Charles Wood, Bantock, Coleridge-Taylor, and Caldicott. M. Vladimir Rosing gave examples of his great power of characterization in song, and Mr. Louis Godowsky played violin music by Bach and Paganini.

The South-Western Section of the I.S.M., holding its annual meeting at Exeter, resolved on a more vigorous programme than has been possible of late years. It was felt that now something must be done to make membership worth while and justify the existence of the Section. As a beginning it was decided to invite Mr. Cyril Scott to give a lecture-recital. Mr. Reginald Moore resigned the hon. secretaryship after thirty-four years' valuable work.

An organ recital given in the Mint Church, Exeter, by Mr. Sidney H. Nicholson, was of great interest to organists. The standard of organ playing is very high at Exeter, conspicuously so in relation to that of other forms of music in the city, and Mr. Nicholson's playing of the 'Wedge' Prelude and Fugue, Harwood's 'Dithyramb,' three of Parry's 'Choral Preludes,' and a charming modern and impressionistic 'Chant du Mai' by Joseph Jongen, was much enjoyed. Mr. L. Holden, organist of the Church, has arranged a series of recitals, and Dr. Alcock will be heard on December 10.

Mr. Gilberthorpe (Exeter) gave an organ recital on October 25 before members of Torquay and District Organists' Association, playing Wesley's 'Choral Song and Fugue,' a Toccata by Callaerts, and the Finale from Stanford's 'Sonata Britannica,' also some lighter pieces. Mr. W. L. Twining, president, gave an address.

Plymouth Guildhall concerts have had a successful first month's run, and artists who have appeared have included Senhor Edgardo Guerra, a brilliant and artistic violinist, Miss Julia Caroli, Miss Maria Velland, Miss Gladys Moger, Miss Gertrude Winchester, Mr. S. J. Bishop, Mr. Joseph Farrington, and Mr. A. E. Old.

The Plymouth Sunday Ballad Concerts re-opened on November 9 with a visit from Miss Gladys Moger, Mr. Walter J. Douglas, Mr. Harold Samuel, Mr. Ivor James, and Miss Josephine Lewis. This party also gave a concert at Torquay on November 10. Pupils of Miss Guerra da Fontoura gave a song recital at Barnstaple on November 7, and one or two good voices were heard, chiefly among the contraltos.

The Carl Rosa Opera Company performed works from their repertoire at Plymouth during the week beginning November 3. Miss Lila Field's company of English dancers gave daily performances at Torquay during the same week, including ballets, 'Cupid's Revels,' and 'Comedy-land,' a phantasy in two scenes, besides characteristic and national dances. They were supported by the Pavilion orchestra.

The band of the 2nd King's Own Scottish Borderers made its first appearance at Plymouth on October 22, playing in the Pier Pavilion, conducted by Mr. T. Wilson.

Under the unusual conditions of free admission and a silver collection, a chamber-music concert at Plymouth, on October 24, drew a large audience. The performers were Miss Phoebe Cooke (cello), Miss Margaret Hawke (pianoforte), and the music represented Coleridge-Taylor (Variations in B minor), Boccherini (Sonata in G),

Sammartini (Sonata in G), Saint-Saëns (Allegro Appassionata), César Cui (Orientale), and Glazounov (Serenade Espagnole). Miss Doris Montrave sang songs by Debussy ('Mandoline' and 'Romance'), Rimsky-Korsakov ('Aimant la rose'), Borodin, Parry, and Quilter.

The Rev. Gertrude Cooke, who is a Mus. Bac., and Mr. Orlando Jolliffe, gave a pianoforte and vocal recital at Tavistock on November 6, several of the pieces being compositions of the pianist.

A musical Society has been formed at Budleigh Salterton, under the conductorship of Mr. H. Hugh Fowler. The first concert, of a miscellaneous character, is to be held in January.

CORNWALL.

Choral music is the chief interest in Cornwall, and this is largely due to the incentive provided by the County Competitions, of which Lady Mary Trefusis is hon. secretary. Next year the competitions will be held again at Truro, and it is anticipated that the syllabus will approach pre-war dimensions.

Stidians Male Choir is one of the most active, and Mr. J. Bowden on October 15 at Mabe conducted excellent performances of 'Hail, smiling morn,' 'To arms,' 'Comrades' Song of Hope,' and some old-time pieces. Mousehole Male Choir (Mr. Fred Roach), at Penzance, on November 2, sang 'Strike the lyre,' 'To arms,' 'Destruction of Gaza,' and the 'Gloria' of Mozart.

At Queens, on October 22, Bugle Ladies' Quartet sang remarkably well in 'Three fishers' and other pieces.

Helston Wesleyan Choir, conducted by Mr. H. Lees Dawson, gave a festival on November 2, singing choruses, anthems, and 'Hear my prayer.' The Falmouth Orpheus Quartet also took part in the concert. Camborne Centenary Choir visited Constantine on November 6, and gave a concert on behalf of the local choir fund, conducted by Mr. Everson Luke. A massed choir, assisted by St. Austell Musical Society, trained by Mr. S. Davey Collins, sang part-songs at Stenalees on November 6.

Stenalees and District Massed Choirs, assisted by St. Austell Music Society, gave an excellent programme at Stenalees Wesleyan Hall on November 6, in aid of St. Austell Hospital, Mr. S. Davey Collins conducting.

DUBLIN.

Dr. John F. Larchet, musical director of the Jesuits' Church, St. Francis Xavier's, Gardiner Street, has been appointed teacher of vocal music at Marlborough Street Boys' School, under the Board of National Education, in succession to Mr. Brendan Rogers.

Parts 1 and 2 of the 'Creation' were given on October 21 at Rathfarnham Parish Church, under the capable conductorship of Mr. Raymond Revelle, with Mr. W. C. Glover at the organ. Madame Borel, an established favourite, was the soprano, and was in excellent voice.

The first Quinlan Concert, at the Theatre Royal, took place on October 24, with Tetrizzini as the star. The other artists included Madame Renée Chemet, Signor Lenghi Cellini, and Signor Pietro Cimara. All seats had been sold beforehand, so that, with the addition of standing-room ticket-holders, there was an enormous house. Tetrizzini received a most enthusiastic reception, and was in glorious voice, her 'Mad Scene' being uproariously applauded. Madame Chemet's violin-playing was delightful, her purity of tone being a revelation; Signor Cellini evoked encores by his songs—although some were hackneyed; while both as pianoforte soloist and accompanist Signor Cimara charmed the vast audience, excelling however in his accompaniments.

The Carl Rosa Opera Company opened a three weeks' season at the Gaiety Theatre on October 27, with the popular 'Tales of Hoffmann.' The perennial vogue of Wallace's 'Maritana' was evidenced by the large audience on Saturday night, November 1. Only one novelty was presented, namely, Colson's 'Pro Patria,' which was well received. Mozart's 'Figaro,' on November 7, was delightfully rendered, Miss Woodall proving an ideal Cherubino; and 'Tannhäuser,' on November 14, was tolerably good.

Dublin music-lovers are delighted at the prospect of the two forthcoming song-recitals at Aberdeen Hall, on December 3 and 4, by Mr. Gervase Elwes, the distinguished English vocalist.

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The famous Brodsky Quartet opened the season of the Royal Dublin Society on November 3, receiving an enthusiastic reception. The leading novelty was Elgar's beautiful work, Op. 83, dedicated to this Quartet of players, which received a charming interpretation, and was vastly enjoyed.

Mr. Gerald O'Brien's début at Covent Garden on November 4 had much interest for Dublin musicians, because under his patronymic of Albert Crawley (not 'Crowley,' as given in some papers) he won the Stanley Cochrane Cup at the Feis Ceoil in 1911, after which he studied at Milan with Sabatini, and Mr. Thomas Blackburne, a Dublin man. His success, as recorded in the London Press, has proved most gratifying to his many friends.

A crowded house attended the monster musical afternoon concert on November 6, given for the benefit of Mr. J. Jackson, the last surviving member of the old Gaiety orchestra of forty-eight years ago, who is threatened with blindness. Some of the principals of the Carl Rosa Opera Company kindly assisted, and there was an orchestra of sixty performers from the Dublin theatres, under the conductorship of W. S. Nabarro, John Mundy, and Dr. Esposito. Miss Annie Lord was solo pianist, and Mr. T. H. Weaving was a sympathetic accompanist.

Dr. Esposito's pianoforte recital in the theatre of the Royal Dublin Society, on November 10, presented a diversified programme, and attracted a discriminating audience. The Debussy and Schumann items were a sheer joy, and contrasted well with the selection from Scarlatti.

The second Quinlan Concert, on November 15, had many attractions, including Miss Mignon Nevada, Madame Suggia, Miss Astra Desmond, Miss Margaret Cooper, and Mr. Albert Sammons, with Mr. George Reeves as accompanist. Brisk bookings ensured a full house to reward the undoubted enterprise of the promoter.

There is a hope of Dublin having at last a good concert hall. At present, the city cannot boast of a public hall suitable for concerts, and therefore high expectations are formed of the new Scala now in course of erection.

On November 17, Miss Annie Lord and Mr. John Mundy are announced to give a pianoforte and 'cello recital at the Royal Dublin Society, which we hope to notice in next month's issue.

EDINBURGH.

Under the auspices of the 'International Celebrities' Series of Concerts, Dame Melba, Mr. Tom Burke, and Signor Busoni visited Edinburgh on October 18. The concert was of the usual ballad type, the chief interest centring round the fact that it was Mr. Burke's first visit to this city. His choice of songs for a ballad concert left something to be desired. The ballad-lover expected songs which did not demand an imaginary stage setting, and was rather disappointed in hearing operatic selections. The other artists were as great as usual.

The same date saw the revival of the Classical Concerts under the direction of Mr. J. R. Simpson. Reference has frequently been made in these columns to the great work these concerts have done for classical music in Edinburgh. The London String Quartet, who were the executors, presented a programme that included Elgar's String Quartet, Op. 83 (first time at Edinburgh), Debussy's String Quartet, and Beethoven's C minor Quartet, Op. 18, No. 4. The performances were admirable.

On October 22 a very interesting programme of vocal and instrumental music was given by Miss Phyllis Graves (vocalist), Miss Esther L. Cruickshank (violinist), and Miss Ruby Dunn (pianist). The programme was an ideal one, and was well arranged. It included César Franck's Sonata for Violin and Pianoforte, Debussy's 'Air de Lia' from 'L'Enfant Prodigue,' a group of British songs by Landon Ronald, Hubert Parry, Walford Davies, and Granville Bantock, and some fine specimens of folk-songs. Such a programme might well be repeated at certain schools and colleges. We wish this combination of talent well.

On October 25, at the second Quinlan Concert, we had a visit from the Hallé Orchestra, conducted by Mr. Hamilton Harty. M. Arthur de Greef, as pianist, was in great form in Liszt's familiar 'Hungarian Fantasia.' The programme also included Elgar's 'Enigma' Variations and Tchaikovsky's E minor Symphony.

On October 30 a 'cello and pianoforte recital was given by Miss Marcel and Miss Saxe, when a Sonata by Locatelli for these instruments received a most cordial reception, and Brahms's Sonata in E minor had an artistic reading. Miss Marcel cleverly handled an Adagio by Nardini and an Allegro by Senaillie, beautifully contrasted numbers. Miss Saxe's novelties included Moussorgsky's 'Impression de voyage en Crimée.' Miss Joan Singleton was an excellent accompanist.

Moiseiwitsch gave a recital on November 1. He has now become one of Edinburgh's favourites. Military band items have also figured in the month's music. Two concerts were given by the band of the Scots Guards on November 5 and 6 under the baton of Lieut. F. W. Wood. On November 8 and 9 the band of the Coldstream Guards, assisted by Madame Clara Butt and Mr. Kennerley Rumford, gave delightful performances of classical and popular numbers.

GLASGOW.

The four weeks' season of the Beecham Opera Company was eminently successful, as was evidenced by the crowded audiences which assembled night after night at the Theatre Royal. Two notable features of the performances were the fine playing of a very adequate band and the almost perfect enunciation of the vocalists. It is a pity that 'Phœbus and Pan' was presented only once, and that on the last night of the Company's visit; and many people were disappointed to find that the reserved seats for this performance had been fully booked before the season opened.

Promoters of chamber concerts in Glasgow have in the past met with only lukewarm support, which makes the boldness of the Glasgow Orpheus Choir in venturing upon an entire week's performances by the London String Quartet almost remarkable. The venture, however, was fully justified by the results, and already a similar scheme for next season is assured. No finer ensemble playing has ever been heard in Glasgow, while the programmes were drafted with a skilful discrimination which left no field of chamber music unexplored. Among the numbers performed were Quartets by Schubert, Haydn, Mozart, Beethoven, Brahms, and Dvorák, and by such moderns as J. B. McEwen, Frank Bridge, Percy Grainger, H. Waldo Warner, Walford Davies, Debussy, and Kavel. With Mr. Wilfrid Senior as pianist, a first performance in Scotland was given of Elgar's Quintet, the same gifted player taking part also in César Franck's Quintet in F minor and Schumann's Quintet in E flat (Op. 44). Songs by Misses Boyd Steven and Jenny McIntyre agreeably varied the instrumental programmes.

Under the auspices of the Society of Organists, on October 28, a lecture on 'Song Interpretation' was given by Sir George Henschel, than whom none is more competent to speak authoritatively on such a topic. The occasion attracted a large and keenly interested audience. Messrs. Horace Fellowes (violin) and Wilfrid Senior (pianoforte) played Beethoven's twelve Violin and Pianoforte Sonatas at three recitals on November 3, 10, and 17. The Thursday evening Chamber Concerts, under Mr. Philip Halstead's direction, at the Royal Institute of Fine Arts, maintain a steady popularity. On November 6 Dr. Arthur Somervell's setting of 'James Lee's Wife,' for voice, pianoforte, and string quartet, was given a first performance here by Miss Denne Parker (vocalist), Mr. H. A. Carruthers (pianoforte), and the Fellowes String Quartet. The only other local effort to record is the Bach Choir's chamber concert on November 17, when Miss Bessie Spence (violin), Mr. Alfred Pictou (flute), and Mr. R. Finnie McEwen (pianoforte) interpreted a programme which included the Suite in E minor, the Sonata in E flat for clarinet and flute, and the Trio in C minor (from the 'Musical Offering') for flute, violin, and continuo. Miss Marie Thomson contributed two Bach Arias with flute and violin obbligato respectively.

Among visiting performers to Glasgow have been the Hallé Band, conducted by Mr. Hamilton Harty, Moiseiwitsch in an excellent pianoforte recital, and Madame Tétrazini and Madame Clara Butt in their customary programmes.

HASTINGS.

Having at last realised the importance of music as one of the chief attractions of a pleasure resort, the Hastings Corporation recently took the bold step of engaging Mr. Julian Clifford to conduct a permanent winter orchestra. The soundness of the scheme was put to the proof at the inaugural concert on November 1, in the Pavilion of St. Leonards Pier, where the orchestra is housed. And if doubt had lurked in any ratepayer's mind it was promptly dispelled by the immediate success of Mr. Clifford and his instrumentalists, most of whom, we understand, have long played under his baton at Harrogate.

Hastings is thus provided with a conductor of the first rank and a highly-trained set of players, a fact soon recognised by the audience which filled the Pavilion. Mr. Clifford's new tone poem, 'Lights Out,' was played *con amore* and heard with much interest, for it is an arresting work, beautifully scored, and is a distinct gain to orchestral literature.

At the first symphony concert, on November 6, Beethoven's C minor was played with every attention to the best traditions. Excepting some faulty ensemble in the *Andante* (probably due to the strangeness of the hall) there was a sense of security throughout the Symphony, the first movement particularly being treated with real impressiveness. Mr. William Lindsay appeared in the solo part of Grieg's Piano-forte Concerto. Though his tone was pleasant it was not always audible in the louder passages, and while his playing is that of a serious musician, he would have shone to greater advantage in a more matter-of-fact work.

No lack of life and vigour could be complained of in the playing of Mr. Mark Hambourg on November 8, when he gave a Chopin recital followed by Liszt's 'Hungarian Fantasia.' Many were the recalls insisted on by a packed but not over-discriminating house. Beginning with six of the Preludes, Mr. Hambourg soon knocked a few unisons out of tune, but he went merrily on to Valse and Mazurka, and finally emerged from the Sonata in B flat minor having repeatedly transgressed the laws of good taste and set at naught all accepted readings of the Polish master. Mr. Hambourg goes his own way, and by sheer force of personality almost persuades us that it is the right way. He was irresistible in Liszt's showy Fantasia, wherein he was ably backed by Mr. Clifford and the Municipal Orchestra. Indeed, with its exuberant spirit and wild abandon, the work could have been left in no better hands than those of Mr. Hambourg, his masterful interpretation calling forth an uproarious ovation.

Chamber music is not to be neglected. Miss Annie Kenwood announces a series of Chamber Concerts which will introduce many British works, and will have the assistance of that excellent pianist Mr. Harold Samuel.

LIVERPOOL AND DISTRICT.

The Philharmonic Society's first concert, on October 28, opened with a brilliant performance of Rimsky-Korsakoff's 'Capriccio Espagnole,' which Sir Henry Wood conducted. Rachmaninoff's second Piano-forte Concerto also received a fine interpretation, the solo part being very ably and expressively played by Miss Myra Hess.

Great expectations had been aroused over the first performance here of Miss Dorothy Howell's symphonic poem 'Lamia.' They were certainly fulfilled as regards externals, and the assimilation of modern harmonic idioms and modern orchestral methods by this young lady of twenty-one is extraordinary in its extent and variety. But on a first hearing the creative gift of the composer is less apparent than her technical skill. The programme was completed by Madame Donalda's songs, and two choral items, 'My bonny lass' (Morley) and 'Irish tune from County Kerry' (Grainger), crisply sung by the choir conducted by the chorus-master, Dr. A. W. Pollitt.

The second Philharmonic concert, on November 11, was in the nature of a personal triumph for Mr. Albert Coates, who likes to remember his early experiences as a schoolboy at the Liverpool Institute—a school which has turned out many clever men—and later as a student of chemistry at the University of Liverpool, under Sir (then Prof.) Oliver Lodge. Mr. Coates's fame as a conductor was clearly upheld on this occasion, when he had drawn up a programme largely of Russian music, with which he has such intimate

acquaintance and evident sympathy. It contained his master, Rimsky-Korsakoff's, 'Procession of Princes,' from 'Mlada,' Liadov's 'Eight Russian Folk-Songs,' characteristic trifles, and Scriabin's 'Poème de l'Extase,' which was kept to the last and overtopped all else. Mr. Coates secured a performance of this extraordinary music which will long dwell in memory. He certainly managed to convey to his listeners much of the marvel, mystery, and mastery of the amazing score, which requires seven horns and five trumpets, gong, bells, celesta, with extra harp, and organ. It is without doubt a stupendous creation, but ordinary people will find little comfort in it as music. More pleasure, if less psychology, was found in Cyril Scott's two 'Passacaglias,' immensely clever orchestral variations of two Irish tunes, the dismal 'Famine Song' and the lively 'Poor Irish Boy,' in which Mr. Scott has made an old form throb with new life in ultra-modern harmonies and orchestral colourings. The composer is heard at his best in these attractive examples. Not so Debussy, whose 'Berceuse Héroïque' is a *pièce d'occasion* which will add little or nothing to his reputation. A line is due to the impassioned vocalism of Mr. Frank Mullings, whose ardent, full-voiced singing of 'Celeste Aida,' and Bantock's gorgeously-coloured Epilogue, 'Perishta's Fancies,' roused the audience to enthusiasm. The delicacy of the singer's art in Roger Quilter's 'O Mistress mine' was in fine contrast to his robust periods. Mr. Walter Bridson was an admirable accompanist.

At the Rodewald Society's first concert, on October 27, we breathed the air of the mountain tops in such music as Mozart's Quartet in E flat (K. 428), Elgar's Quartet in E minor, Op. 83, and the Brahms Quartet in C minor (Op. 51, No. 1), played by the Catterall Quartet. Elgar's strongly individual music had a welcome first hearing. It is full of fine ideas effectively handled. Vigour there is in plenty, and also tenderness, while the music achieves greatness without apparent effort. Its message is delivered in language that all can understand, and the manner of its three movements is spontaneous and unaffected.

Mr. Cyril Scott, with Miss Astra Desmond, and the McCullagh String Quartet, sustained the programme of the Crane Hall Wednesday afternoon concert on October 22. It was entirely devoted to Mr. Scott's compositions, the piano-forte solos including representative examples in 'Sphinx,' 'In the Forest,' Pastoral No. 11, the familiar 'Ode Héroïque,' and 'Rondeau de Concert.' Less compelling in general interest and charm were two groups of songs, although these had the advantage of Miss Desmond's fine singing and the composer's accompaniments. It was left to the String Quartet to essay the meaning of what appeared on a first hearing to be rambling, invertebrate music in the Prelude, Pastoral, Elegy, and Rondo Retrospective. But the Scherzo made amends. It is really a jig, and a delightful example of what Mr. Scott can do on definite lines when he so chooses.

The enterprise of Mr. Max Mossel was rewarded by a large audience at the first of his four subscription concerts on October 25. The occasion was a piano-forte recital by M. Moiseiwitsch. It was a magnificent performance on a magnificent instrument (English). Such executive and mental mastery leaves but small opening for any reservation in the use of superlatives. It was perhaps a matter of mood in the listener to desire force occasionally rather than finish, this more especially in Bach's Chromatic Fantasia and Schumann's 'Carneval.' But many gifts unite in making Moiseiwitsch nearly the perfect player, and nothing could be more beautiful or masterly than his interpretation of Liszt's B minor Sonata and of Ravel's 'Jeux d'Eaux.'

The interest taken in the establishment of the local branch of the British Music Society at Messrs. Rushworth & Dreaper's headquarters in Islington was shown by the crowded attendance at the formal opening on November 10 by Lord Howard de Walden. Thanks to the public spirit and enterprise of Mr. William Rushworth the Society now enjoys the use of the handsomest club premises in the provinces, where members can foregather and enjoy social amenities as well as incidentally helping on the good cause of British music. On the opening evening the members were formally received by Mr. E. A. Behrend, chairman of the local branch, and Lord Howard de Walden in his few and felicitous remarks recognised the leading part played by Liverpool in the new movement. His lordship has made a

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notable gift to the new library in presenting a reprint of a valuable manuscript book of 15th century two-part harmony. During the reception Mr. Joseph Greene by request deftly played a pianoforte solo—Cyril Scott's 'Pierrot' piece. No. 2. A recital of John Ireland's music followed, with the composer himself at the pianoforte, assisted by Miss Helen Anderton as singer, and Mr. Arthur Catterall as violinist. It was delightful to hear Mr. Ireland's delicately perfect playing in his own 'Island Spell,' 'The Undertone,' 'Fire of Spring,' 'Chelsea Reach,' and 'Ragamuffin,' while his accompaniments gave a new and subtle flavour to such well-known gems as 'Sea Fever' and 'B'ow out, you bugles.' His Violin Sonata No. 2, in A minor, is on a first hearing unequal in interest, though strongly individual, and possessing many moments of beauty and newness in its strange harmonies. The violin part, which is secondary, mostly lies high, and was fortunate in having for its exponent such a suave and impeccable player as Mr. Catterall. Before the recital Dr. Eaglefield Hull, a notable leader among literary musicians, as well as organizer *par excellence*, made some useful remarks explanatory of Ireland's music.

The National Institute for the Blind has recently created a new post, that of Musical Adviser, who must necessarily be a sighted professional musician fully conversant with 'Braille,' especially modern Braille music, including textbooks and music to be published in Braille for blind musicians and students. He will also supervise the rendering into correct sighted manuscript, the works of blind composers for engraved or music-type reproduction, and the 'sighted' editing of the same through the period of publication. The Adviser will be charged with keeping a 'sighted' musician's outlook on the musical world generally, and upon anything which can possibly affect the blind musician in his efforts to keep pace with his sighted compeers. It is a progressive programme intended to give the blind musician his chance, especially the blind composer, and in the next few years no doubt the works of many of these greatly-gifted men will be available in printed editions. Sir Arthur Pearson and his committee may be congratulated at finding the right man in Mr. Edward Watson, of Liverpool, who has recently been appointed to the new post, to act in collaboration with the Institute's Musical Director, Mr. Warilow. Mr. Watson's interest in Braille music is lifelong, and his Primer on the subject is the standard work available. The appointment is all the more an acceptable outlet for Mr. Watson's musical and literary energies, following his resignation of the post of organist at West Derby Church after a tenure of eleven years.

The Welsh Choral Union gave a fine performance of Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha' on November 15. The romantic story so picturesquely unfolded makes an especial appeal to the temperament of these singers, who were heard at their best. Nothing could be finer than their glorious, full-voiced tone, notwithstanding the shortage of tenors. Counsels of perfection require invariable alertness in attack and also delicacy in *piano* singing, but generally the performance sustained the choir's high standard. An excellent trio of principals was found in Miss Caroline Hatchard, a singer with a beautiful soprano voice expressively used, Mr. Alfred Heather, and Mr. David Brazell. The band, led by Mr. Akeroed, was adequate, and Mr. Hopkin Evans occupied the conductor's post with distinction. His 'Brythonic' Overture found favour. It is a musicianly and cleverly scored work, especially effective in its national allusions.

For Mr. Quinlan's second subscription concert, on November 13, a fine array of singers and players was provided. It included Miss Mignon Nevada, Miss Astra Desmond, Miss Margaret Cooper, Madame Suggia (whose 'cello solos were especially successful), and Mr. Albert Sammons, with Mr. George Reeves, an extremely good accompanist.

The Warrington Musical Society opened its season auspiciously on October 30, when Mr. Frank H. Crossley conducted his fine chorus of two hundred, and orchestra led by Mr. R. H. Pearson, in Elgar's six Choral Songs, 'From the Bavarian Highlands,' H. R. Hulbert's Choral Song 'Victory Bells,' and Dudley Buck's 'Hymn to Music.' Miss Jo Lamb contributed cleverly-played violin solos, and Miss Margaret Cooper enlivened the evening with her inimitable 'Songs at the pianoforte.'

The Warrington Musical Society's Opera Section, conducted by Mr. Crossley, gave successful performances of Edward German's opera 'Merrie England' in the Royal Court Theatre, Warrington, during the week commencing November 10.

MANCHESTER.

The annual meeting of the guarantors of the Hallé Concerts has not yet been held, owing to the serious illness of Mr. Aikman Forsyth. As everyone will be relieved to hear, he is now well on the road to recovery.

The past season of the Society resulted in a loss of £725, which will necessitate a call for a small amount from each guarantor. The committee in its report announces as a satisfactory sign of the strong desire to carry on the concerts, that in spite of the deficit, eighteen new guarantors, each for £100, have joined the Society since the last meeting. The roll of guarantors is now a hundred and seventy-six, the amount of the fund being £13 563.

It is hoped that the orchestra will soon regain its pre-war numbers. Judging by the large audiences on the first two evenings, much would seem to be expected of this organization, and if such is fulfilled, these concerts will no doubt receive adequate support. It was announced that on October 30, Sir Thomas Beecham would conduct, but Mr. Goossens, jun., at the last minute, took his place. On that evening the playing of Moiseiwitsch was supreme. For sheer beauty of tone and absolute command of his instrument he surely is incomparable at the present time. Having heard him on the Monday and Tuesday of the same week, it was perhaps pardonable to think there were no more surprises in store, and yet the ease with which he played the Paganini Variations of Brahms and the wonderful lightness and delicacy of some of his passage-work left one breathless. The interpretation of the 'Emperor' Concerto did not give a fresh point of view, but was perfect in its handling. Mr. Goossens's reading of Chabrier's 'Rhapsody España' was infused with a warmth and glow that had not been reached in any of the programmes previously. The 'Little Symphony' (1640) of Leonardo Leo seemed hardly worthy of inclusion, except that it was typical of the Neapolitan School of the 17th century. Delius's tone poem 'Paris' at once conveyed to us the subtle reminiscence of Charpentier's 'Louise' that seems to have occurred to others; but if a tone poem can be compared with an opera, the comparison is rather to the detriment of the latter.

At the second concert, on November 8, conducted by Mr. Albert Coates, Mr. Vladimir Rosing sang, his version of Nevstruoff's 'Song of a Poor Wanderer' being a revelation in dramatic as well as vocal art. We do not remember hearing anything approaching such intensity of feeling since Madame Akcté sang here some years ago. M. Rosing's interpretation of Moussorgsky's 'Song of the Flea' was a gem of sardonic humour.

The 'Two Passacaglias' of Cyril Scott, given for the first time at these concerts, are clever pieces of orchestration based on two Irish airs. The first, the 'Famine Song,' is vivid, particularly as it nears the end. Here the organ is employed in a manner which is nothing short of overwhelming. The second, 'Poor Irish Boy,' found an immediate response in the audience, in the strong dance rhythm with which it is suffused.

This feast of good things paved the way for such a masterpiece as Scriabin's 'Poem d'Extase.' Of this we can only say that, at least momentarily, we were seized by the composer's own rapture. The abiding impression of the work is a strong desire to hear it again—and along with it also 'Vers la Flamme' and 'Prometheus.' Would it not be possible, too, for one of the many pianists to give us a Scriabin recital? It is difficult for the ordinary concert-goer to assimilate the Scriabin idiom without hearing more of him. At the concert on November 17, Mr. Landon Ronald conducting, the only new work given was Edward German's 'Theme and Six Diversions.' The composer has characteristically endowed his work with a haunting theme which might have been taken from an old Welsh air. The variations are interesting, but have no particular individuality. Miss Myra Hess played the Rachmaninoff Pianoforte Concerto No. 2 with great power, but seemed, however, to be not quite equal to the demands of this work. It was in a movement.

from Scarlatti, given as an encore, that the elasticity and beauty of her touch were heard to the best advantage.

The first Gentlemen's Concert was held on October 18, when M. Moiseiwitsch gave as much joy as usual. At the second concert the programme was composed almost entirely of songs by Landon Ronald, with the composer at the pianoforte. Mr. Walter Hyde, Miss Olga Haley (in place of Miss Rosina Buckman), and M. de Greef, were the soloists. One feels that a composer needs to be of outstanding merit for an audience to be able to listen to his works for a whole evening.

That two important concerts were held on the same night shows the amount of music on hand, but such an arrangement is a drawback to those who wish to hear both. In such manner, on November 13, the cello recital of Mr. Carl Fuchs clashed with Miss Margery Sotham's concert, at which she was assisted by the Catterall Quartet. At the former, Mr. Fuchs had a tremendous reception after his long absence from this city. He gave, among other items, Reger's Suite in D minor (first performance here), and with the accompaniment of Mr. Frank Merrick the Dohnányi Sonata in B flat. Of Miss Sotham's concert we heard only the Elgar Quintet. Undoubtedly a great work, it yet seemed, until the last movement, to lack grip. But probably this suggestion would vanish at a second hearing. At the Brand Lane concert on November 9, Sir Henry Wood conducted and M. Cortôt played. As it was All Souls' day, the pianist followed the custom of Continental concert-rooms and added to his programme Schubert's 'Litany of All Souls.'

The Bowden Chamber Concerts began their season with a Moiseiwitsch recital. The second concert, on December 29, is to be of a miscellaneous character.

The Quinlan Subscription Concerts have submitted two programmes which included such names as Mesdames Tetrazzini and Suggia, and Miss Mignon Nevada. Two more concerts are to be given early in the New Year.

The Manchester Vocal Society inaugurated its fifty-third season on November 12 with an interesting selection of songs. Dr. Keighley conducted. That the Society has had such a long life goes far to prove its worth, for in the North indifferent choral singing is not tolerated for long. Other recitals have been too numerous to treat in detail in this issue. A national conference on the 'Leisure of the People' is to be held here from November 17-21, at which Prof. Walford Davies is lecturing on 'Music and the People.' At the reception, the music will be provided by the Ancoats Girls' Choir, under the able conductorship of its founder, Miss Say Ashworth.

NEWCASTLE-UPON-TYNE AND DISTRICT.

The Newcastle-upon-Tyne Bach Choir was founded in 1915, in the midst of the war. Its success may be gauged from the fact that its scope is gradually enlarging, and now includes four chamber concerts in addition to the usual four choral and orchestral concerts. Since 1915 it has produced Bach's 'St. John' Passion, twenty-four Church Cantatas, two secular Cantatas, the six Motets, ten Concertos, besides Suites, Sonatas, Fugues, songs, and a large number of Chorales. In addition to this the Choir has given works by British composers of the Madrigalian period, Purcell, and by a host of modern composers of the younger British School. Four concerts are arranged for the present season, the last two of which will be devoted to the 'St. Matthew' Passion—Part 1 on the afternoon of Saturday, March 27, and Part 2 in the evening. Of the four chamber concerts, one by the London String Quartet was given on Wednesday, October 15, when Elgar's Quartet in E minor, Walford Davies's 'Peter Pan' Suite, and Beethoven's Op. 59, in E minor, were included in the programme. The second concert will be a viola recital by Mr. Lionel Tertis, with Miss Ellen Tuckfield at the pianoforte. The third programme will be supplied by the Catterall String Quartet, the last concert of the series being a pianoforte and violin sonata recital by Mr. Alex. Cohen and Mr. F. Anderson Tyrer. Besides these events, the Choir will give two recitals of Bach's Church Cantatas in the Cathedral, with strings, oboes, trumpets, timpani, and organ.

The Newcastle and Gateshead Choral Union has resumed its rehearsals, which are being directed by Mr. W. G.

Whittaker, conductor of the Bach Choir, Dr. Coward having resigned.

All the local choral Societies are picking up their lost threads again. The Middlesbrough Musical Union will give a concert on December 3, at which Sir Edward Elgar will conduct. The programme will include 'The Spirit of England,' 'The Banner of St. George,' the 'Cockaigne' Overture, the 'Wand of Youth' Suite, and what the prospectus calls the 'Emgona' Variations, thus adding another insoluble riddle to this delightfully perplexing work. The 'St. John' Passion of Bach will be given on March 31, conducted by Dr. Kilburn. The London String Quartet gave a concert on October 28, at which Beethoven's C minor Quartet, Op. 18, No. 4, was played, and, with Miss Ethel Hobday, a remarkably fine performance of Brahms's Pianoforte Quintet. A second chamber concert will be given by the Catterall Quartet on January 29. Mr. Felix Corbett has also resumed his concerts at Middlesbrough, of which four are announced and two have already been given. Madame Tetrazzini was the sensational attraction of the first of the series, about which nothing more need be said, and the second was devoted to a programme by the Hallé Orchestra, conducted by Mr. Hamilton Harty, with Fifi de la Côte as vocalist and M. de Greef as pianist. Middlesbrough is likely to be crowded with concerts this winter, as Mr. Lionel Powell also announces four and Madame Clara Butt two music-makings. The first of Madame Butt's concerts was given on Saturday, November 15, when the prima donna was assisted by the Coldstream Guards Band, conducted by Major Mackenzie Rogan, and Mr. Kennerley Rumford. After the recent exhibition of Italian coloratura it was a treat to hear Madame Butt and her husband in some real English numbers, conceived in all the dignity and artistic soundness of presentation that usually characterises our best native singers.

Darlington Choral and Orchestral Society, founded in 1856, suspended its operations during the war, but has resumed this season with rehearsals of Stanford's 'Revenge,' Elgar's 'Banner of St. George,' and the Bach Motet 'Jesu, Priceless Treasure.'

The Chamber Music Society managed to sustain its activities throughout the war period, and this year has a larger number of subscribers than ever. The London String Quartet supplied the programme of the Society's concert on October 16, and three other concerts are promised, one of which will be by the Catterall Quartet.

Stockton and Thornaby Choral and Orchestral Society is rehearsing 'Acis and Galatea' and Stanford's 'Revenge.'

NOTTINGHAM AND DISTRICT.

From Derby comes the very encouraging news of the success of municipal effort in concert work. At the first attempt, on October 31, the programme of the Bohemian String Quartet included Tchaikovsky's Quartet in D and Schumann's Pianoforte Quintet, with Miss Fanny Davies taking the pianoforte part. She was also heard in solos by Chopin, Brahms, and Suk, the latter a member of the Quartet. The Derby and District branch of the National Federation of Discharged Soldiers and Sailors Military band gave an interesting concert on November 2 at the Hippodrome, under the direction of Mr. Sydney Sadler. The band was heard in works by Auber, Gounod, and Massenet, and solos for his instrument were given by the Russian pianist Cernikoff, who contributed numbers by Bach, Mendelssohn, Rubinstein, and Scriabin.

Mr. John Coates and M. Cortôt were the chief attractions at the first Nottingham Subscription Concert on October 28. The former selected a programme both ancient and modern, that ranged from Byrd to Josef Holbrooke, while Cortôt made Chopin's twenty-four Preludes his chief item, followed by Liszt's Rhapsody No. 2.

A visit from Melba on October 29 was also the first opportunity afforded to local music-lovers of hearing Mr. Tom Burke, therefore a crowded house was the happy lot of the first International Celebrity Concert here. Miss Una Bourne was the solo pianist, and Mr. Frank St. Leger accompanied. On November 2 Mr. Bernard Johnson, with Master Stanley Kaye as solo pianist, filled the Albert Hall at his fortnightly organ recital, the chief item in the programme being MacDowell's Pianoforte Concerto, Op. 23. On

November 5 Mr. Johnson's popular concert took place, the programme being supplied by the London String Quartet.

Leicester recently had the privilege of hearing Tetrastini—a privilege denied to Nottingham, from some unknown cause—when, on October 20, she sang songs by Tosti, Grieg, and her accompanist Cimara, as well as operatic selections from Mozart and Verdi. A large and appreciative audience assembled to enjoy the occasion. Assisting her efforts were the tenor, Signor Cellini, Madame Renée Chemet, the violinist, and Signor Cimara, the pianist. On October 27, the Melba party visited the town, and achieved a similar success to that at Nottingham.

SHEFFIELD AND DISTRICT.

After a lapse of thirteen years, Berlioz's 'Faust' was performed at the first concert of the Sheffield Musical Union. The full effect of the large chorus was to some extent marred by the smallness of the platform, which necessitated the placing of all sopranos and contraltos in the side balconies. The men, facing the audience, made the most of the showy choruses allotted to them, and sang brilliantly. The choruses of Students and Soldiers, and, later, the Pandemonium scenes, were boldly done. The balance being good, the maximum effect was achieved. One of the finest movements was the section 'Faust's Dream,' which, though a maze of ordered intricacy, vindicated the reliability of Dr. Coward's clever choir. The orchestra played the March with abundant dash, and was efficiently delicate in the 'Dance of Sylphs.' The strings, though weak numerically, played neatly, and the brass was excellent. Miss Madeline Collins, Mr. Henry Brearley, Mr. William Hayle, and Mr. Stanley Beckett were the soloists.

The second Promenade Concert proved the most successful of the series so far given. The orchestra of upwards of sixty players is settling into a sympathetic and accurate ensemble. Drawn chiefly from the Hallé Orchestra, the wood-wind department revealed a finished technique in Tchaikovsky's 'Pathetic Symphony,' playing with great beauty of tone and phrasing. Mr. J. A. Rodgers, who conducted, secured an expressive performance from his responsive players, which augured well for the treatment of Rachmaninoff's second Symphony, announced for the next concert. The orchestra, too, made the most of Grieg's 'Lyric Suite.' Here the strings showed their quality in some well-graded *crescendos* and noticeably in unity of phrasing and richness of tone. Mr. Cecil Baumer played the solo part in MacDowell's second Pianoforte Concerto. His virile style and rhythmic consistency suited well the American composer's exuberant music, the performance being a complete success. Percy Grainger's 'Mock Morris,' along with other pieces, completed the programme.

The Foxon 'Five o'clocks' pursue their interesting way. Among pleasant works recently done have been Lalo's 'Symphonie Espagnole,' played by Miss Yvonne Yorke with nice sense of style; a group of modern pianoforte pieces, including Dohnányi's fine Rhapsody 'Dies Ira' and Debussy's 'Poissons d'Or' by Miss Helen Guest; Grieg's Sonata in C minor for violin and pianoforte, played with mutual understanding by Miss Georgie Evans and Mr. Allan Smith; and some neatly played *salon* pieces—including Paderewski's 'Cracovienne Fantastique'—by Miss Minnie Wilson. At these refined concerts the art of accompanying is demonstrated to virtual perfection by Miss Ethel Cook.

At the first Sheffield Subscription Concert, Coriôt played Vivaldi's 'Sonata da Camera' and the whole of Chopin's Preludes, his masterly interpretations creating a profound impression. His return to Sheffield will be eagerly awaited. Mr. John Coates sang songs of British origin, and Miss Margaret Fairless was the solo violinist.

YORKSHIRE.

LEEDS.

The distinctive event of the past month has been the performance by the Leeds Philharmonic Society, on November 12, of Beethoven's 'Missa Solemnis,' which, as one of the monumental things in music, was chosen as a suitable means of celebrating the Society's jubilee. Under Dr. Bairstow's direction the chorus has acquired such high efficiency that it was more than equal to the extreme difficulties

of this sublime work, and one has rarely heard it sung with greater ease and finish, not only the broad effects, but the minute shades of expression being cared for. The principals were Miss Agnes Nicholls, Miss Dilys Jones, Mr. Alfred Heather, and Mr. Robert Radford, an excellent quartet. Such a performance could be equalled only at a festival, where the conditions allow of a full rehearsal, and the principals, band, and chorus do not meet for the first time at the concert. The Mass was preceded by the 'Eroica' Symphony, of which the Leeds Symphony Orchestra, under Dr. Bairstow's direction, gave an excellent interpretation.

On November 8 the second of the Saturday Orchestral Concerts took place, the feature of a programme of general interest being a 'Coronach' by a Scottish musician, Mr. David Stephen, who himself conducted it. It was designed as a tribute to those who fell in the war, and is not unworthy of its theme, being characterised by a gravity and dignity that are not inconsistent with romantic charm. How far the themes are derived from traditional sources I do not know, but at any rate the spirit of the old Celtic dirges has been most happily caught, and in both form and colour this expressive elegy or rhapsody has distinction. The remainder of the programme was on familiar lines. Mr. Hamilton Harty, whose influence as conductor is already showing itself in the orchestra, secured excellent performances of Dvorák's 'New World' Symphony, Debussy's 'L'après-midi d'un Faune,' and other works, while Miss Agnes Nicholls sang some dramatic scenes with great effect.

The O'Mara Opera Company's visit to Leeds opened on November 3 and lasted three weeks, introducing new works which had not been previously heard at Leeds—Puccini's 'Manon Lescaut' and Verdi's 'Ballo in Maschera.' The principals are all efficient, and among them Miss Eleanor Felix, Miss Dorothy Phillips, Mr. John Olivere (a recent recruit, and a very artistic baritone), Mr. Browner, and Mr. Joseph Griffin, may be specially mentioned. The orchestra is more nearly complete than on previous visits, but the chorus requires strengthening, particularly in the male voices. Mr. R. J. Forbes and Mr. Arthur Fagge shared the duties of conductor. The large audiences furnished a clear testimony to the growing love of opera among the people, and Mr. O'Mara should be encouraged to raise the standard of his productions still higher. On October 22 Miss Doris Grover, hitherto known as an artistic pianist, gave proof of a diversity of gifts in a recital of songs sung 'at the pianoforte,' and her selection of songs by Brahms, Borodin, Moussorgsky, Medtner, Rimsky-Korsakov, Grieg, Albert Mallinson, and Debussy showed her good taste no less than her clever playing of the accompaniments. Miss Kathleen Frise Smith played, in excellent style, some pianoforte solos by Bach-Busoni, Mozart, Chopin, and Scriabin. Mr. Alban Hamer, organist of All Souls' Church, gave a recital of British organ music on October 28, when he played pieces by Stanford, Hollins, Wolstenholme, Bairstow, Frank Bridge, and John Ireland—a programme which vindicated the national honour very satisfactorily.

The Quinlan Subscription Concert on October 20 was of much more than customary interest, for the Hallé Orchestra, under Mr. Hamilton Harty, appeared in a programme well calculated to display their great prowess, its central feature being Tchaikovsky's E minor Symphony, which was quite brilliantly played, as were Elgar's 'Enigma' Variations and other pieces. M. Arthur de Greef was the solo pianist, and gave a sensational performance of Liszt's 'Hungarian Fantasia.' The concert was repeated at Huddersfield the next day.

BRADFORD.

Two of the Subscription Concerts have happily made us forget the first, which was obviously designed for money-making purposes. Hardly less popular, one was glad to note, was the second, on October 24, when M. Moiseiwitsch gave a pianoforte recital, Bach's Chromatic Fantasia, Liszt's B minor Sonata (a noteworthy effort, placing this remarkable work in an exceptionally favourable light), and a selection from the Paganini Variations of Brahms receiving masterly performances. The third concert, on November 7, was even more notable, for on this occasion Mr. Albert Coates conducted the Hallé Orchestra for the first time, and made a most favourable impression by his fine and intimate

interpretations of the 'Meistersinger' Overture and the 'Siegfried Idyll,' evidently favourite works with him. The latter was marked by a freedom which might be considered exaggerated, were it not carried out with such artistic judgment. One felt that the frequent 'liberties' were not merely for the sake of effect, but as a means of expressing the spirit of the music, so that one could unreservedly accept them. Scriabin's 'Poème de l'Extase' was included at the tail-end of the programme, a position not very favourable to its appreciation, especially by those who, like the writer, had to catch a train, but its power was manifest. Mr. Albert Sammons was the soloist in Delius's Violin Concerto, which seemed to lack variety, being rather too continuously in the same meditative mood, but there is no doubt about the poetic charm and originality of the music, and its qualities seemed to be thoroughly appreciated by the soloist. On November 15 the Bradford Permanent Orchestra began a new season, with a programme that mingled the old and the new in well-considered proportions. It was particularly distinguished by the appearance of two works by living English composers—a symphonic poem, 'The Sirens of Paphos,' by Arnold Trowell, and an Air de Ballet for strings by Percy Pitt. Mr. Trowell handles the orchestra with assured mastery, and his work is remarkably vivid, without loss of musical qualities. It was well played under his direction. A new conductor to these concerts appeared in Mr. Godfrey Brown, who gave an effective reading of Beethoven's eighth Symphony.

Other Bradford events which deserve a word of mention are a pianoforte recital by Mr. Mark Hambourg on October 30, an organ recital at all Saints' Church on November 6, by Mr. C. Stott, who played pieces by Bach, Karg-Elert, Basil Harwood, and Stanford, and a chamber concert on October 31, by local musicians in connection with the Home Music Study Union, the programme including Violin Sonatas by Beethoven, Leken, and Elgar.

OTHER TOWNS.

At Huddersfield, where much music is being made this season, the production by the Choral Society, on October 31, of Bach's B minor Mass has been the outstanding event of the moment. Dr. Coward secured an interpretation which had some very good points, especially in the more strenuous choruses, but was uneven, the instrumental side of the performance leaving something to be desired. The principals, Miss Stiles-Allen, Miss Ethel Peake, Mr. Arthur Jordan, and Mr. Robert Radford, were all efficient, the first and last proving especially well fitted for their very exacting tasks. The Huddersfield Philharmonic Society's concert on October 25 was conducted by Mr. Frederick Dawson, who secured from an orchestra largely amateur in its composition a highly creditable performance of Beethoven's eighth Symphony, and one of Rimsky-Korsakov's 'Spanish Caprice,' which was full of go. Miss Yvonne Yorke as violinist showed decided promise, and Miss Doris Woodall, the vocalist, introduced among her songs a very charming 'Irish Lament' by Mr. Dawson. Some spirited singing was heard at the concert of the Holme Valley Male Voice Choir on November 8, under Mr. Silverwood's direction. At the concert of the Huddersfield Music Club, on November 12, the Catterall String Quartet was heard in Quartets by Elgar, Ravel, and Borodin, which were of course played with admirable power and finish.

The Wakefield Chamber Concerts are now happily resumed, and the London String Quartet, on October 31, made a great impression by their highly finished performances of well-known String Quartets by Beethoven and Schubert, and of some smaller pieces by English composers—H. Waldo Warner, Spaight, and Percy Grainger. The Hull Philharmonic Society, on November 6, resumed its full activity with a concert at which Tchaikovsky's E minor Symphony was very ably played under Mr. J. W. Hudson's direction, the programme including also the 'Zauberflöte' Overture, 'Finlandia,' and other well-known works. Miss Stiles-Allen was the vocalist.

The Cardiff Music Club, which was formed in October, 1918, has drawn up an enterprising scheme for its weekly meetings during the 1919-20 season. There are a number of set programmes arranged, and eight lectures.

Musical Notes from Abroad.

BRUSSELS.

There have been two interesting 'revivals' here during the last month, e.g., Massenet's 'Le Jongleur de Notre Dame' and Saint-Saëns's 'Samson et Dalila.' The first was a great success for the two artists MM. Salignac (as Jean) and de Clerly (as Boniface). Rimsky-Korsakoff's 'Sheherazade' was performed the same evening, and was received very favourably.

The interest in the revival of 'Samson et Dalila' was three-fold. First, the work had not been heard here for over five years; secondly, Anseau made his reappearance; and lastly, M. Vaur made his début at the Monnaie, singing the rôle of the High Priest. The new scenery, and the wonderful singing by the chorus were welcome features of the revival, but they lost their novelty in the appreciation of the delightful artistry and skilful acting of M. Anseau. This tenor is young, and his career will be watched with much interest by his compatriots, for undoubtedly he possesses a remarkable voice. M. Vaur sang pleasingly, but did not appear to enter altogether into the 'colour' of his rôle. He comes from Paris, where, ten years ago, he won the 'Premier Prix du Conservatoire.'

John Ireland's Violin Sonata No. 1 received its first public performance in Belgium on October 2, when it was played by M. Deru (violin) and M. Scharrés (pianoforte). The second and third movements won a big ovation, and I have no doubt as to the Sonata becoming popular here. It is to be hoped that more English music will be heard in Belgium. M. Scharrés, who introduced this Sonata, proposes to play a work by Arnold Bax at his pianoforte recital announced for an early date.

On October 19, M. Scharrés gave his first recital of the season before a large audience at the Salle Coloniale. His programme was very varied, and, among fourteen items, included six 'first public performances' in Belgium, the chief of these being 'In a Vodka Shop,' by Arnold Bax, which met with hearty applause from the audience. The concert-giver gave a fine reading of Beethoven's Sonata in G, Op. 31, No. 1, and his extraordinary technique stood him in good stead for the familiar Study in C major of Rubinstein, as also for the eccentric 'Mephisto' waltz of Liszt. The 'Variations en Ut mineur' (first performance), by Gabriel Pierné, and 'Le Tombeau de Couperin' (first performance), by Maurice Ravel, were played most delightfully. The latter will certainly be heard again here. It consists of a series of charming tone-pictures, in which the modern element is not so laboriously evident as it is in some pianoforte works of the modern French School. Joseph Jongen's 'Crépuscule au lac Ogwen' (first performance) was very delicately played. M. Jongen, seated in the audience, and desirous and pointed out by M. Scharrés, was obliged to acknowledge the applause. A 'Mazurka' by Rachmaninoff concluded a most interesting programme. M. Scharrés is an accomplished artist, and certainly in the front rank of Belgian pianists. This concert was organized by *L'Art Belge*, Brussels.

At the Théâtre Monnaie M. Brugmann's 'L'Invasion' has now been performed half a dozen times. Apart from an interesting score (the subject-matter being patriotic), it is wonderfully staged, and has delighted crowded audiences. The composer encountered many difficulties in hiding his manuscript from the Germans during the Occupation. Some parts of it, it is said, were burnt.

M. Anseau continues to be a big draw, his 'Samson' and 'Romeo' being decidedly good.

M. Alfred Cortôt played the solo part of César Franck's 'Variations Symphoniques' in his usual convincing manner and with much charm, at the first Concert Populaire of this season at the Monnaie. The work would seem to be a stock item of M. Cortôt, as the writer heard him in it early this year at Le Havre, and it is recorded that he also played it a few weeks ago in London.

J. H. WOOD.

MILAN.

Intimately connected with the reopening of the Scala with an improved stage mechanism is the opera of the late Arrigo Boito, 'Nerone.' It is again the centre of polemical speculation. A Milan paper recently stated that Toscanini

had been directed by the executors of the will of the late maestro to complete the orchestration of the fourth Act, which was unfinished. This however is not true. It is common knowledge that the four Acts were completed by Boito himself. A fifth Act had been conceived, but the framework had not been filled in. Evidently Boito had hesitated to complete it for fear of jeopardizing his work by excessive length, as had been the case of 'Mefistofele' in 1868. In fact, Boito has left word that only four Acts of 'Nero' must be given. These represent 'La Via Appia' (The Appian way), 'Il Tempio di Simon Mago' (The temple of Simon Mago), 'L'orto' (The garden where the Christians assembled), and 'Il Circo Massimo' (The great Circus). The fifth Act was to have represented 'Nero's Theatre.'

There is a proposal on foot in Italy to invoke the intervention of the State in matters theatrical. It would appear that it is officially proposed to establish an 'Ufficio del Teatro' (Theatre Bureau), the aim of which would be the moral safeguarding of Italian art, through supervision by an organization statutorily authorised. The Office or Bureau would undertake the study of all problems incident to theatrical life generally. It is proposed to apply the following reforms: Moral and juridical recognition of the theatrical classes; application to these classes of the social laws actually in force; abolition of mediatory methods; reform of authors' rights; reorganization of conservatoires, of musical and elocutionary schools in general; revision of the tributary regime of theatres; expropriation of communal theatres, the management of which to be vested in specially appointed bodies or professional organizations.

Concerning the origin of Adelina Patti, the following particulars are little known. One day, in the year 1820, Gustav Barrili, maestro of counterpoint, while traversing one of the numerous side-streets now occupied by the Via Giulia, Rome, was greatly surprised to hear the tones of a glorious voice proceeding from the public washing-house situate in Vicolo dell'Armata. Irresistibly fascinated at a wealth of tone such as even he had rarely heard before, and overcome by curiosity, he entered the building. The angel of song was indeed a washerwoman, but also a young, tall, and attractive brunette. The maestro there and then proposed to the girl that he should teach her singing. She, however, thought the old maestro was trying to make a fool of her. On being asked whether she was from Rome, she replied that she came from Tivoli, and that her mother 'sold eggs at Piazza Pollara.' Barrili at length persuaded the girl of his serious intentions, and to this end he supported both the girl and her mother, finally marrying the former, who, after three years' study, made a successful first appearance in Rossini's 'La Gazza Ladra' at the Valle Theatre, Rome (still existing), in Carnival season, 1824. Engagements followed in quick succession for Milan and Naples, where she created a furore in 'Norma.' Thence she went to the Imperial Theatre at Rio de Janeiro—unfortunately for the old maestro, as it proved, for the same season a tenor was engaged who had 'a wonderful voice and an extraordinary pair of eyes.' The tenor—Patti by name—was young and handsome, the maestro-husband old and ugly; the epilogue confirmed once again the base ingratitude of mankind. One fine evening the 'innamorati' did not make their appearance in the theatre for the performance. The poor disillusioned old maestro returned to Europe, and took the matter so much to heart that he died shortly afterwards, leaving two sons, Antonio and Pietro. The former went to Spain to his mother, who did not give him a very warm reception, because he was ugly. Tenor Patti married the widow. Four children were born to them—Carlotta, Adelina, Amelia, and Charles. It is recorded that the mother was not a good parent, and treated her children rather roughly, even after they were grown up. In a fit of ungovernable temper she pushed Carlotta down the stairs. Carlotta broke a leg, and, becoming lame in consequence, had to abandon singing in opera and limit her efforts to concert work. It is said that Carlotta had a more beautiful voice than Adelina.

It was a well-known fact that Patti never sang Wagner. On being asked the reason, she answered: 'Look at my figure, my neck, my wrists; I am not built to represent the creatures of Wagner. I admire Wagner immensely, but I cannot expect my voice to render things beyond what it has been accustomed to. On the other hand the public always wants to hear the same things over again. When I want to sing something new, I take up some of the old pieces.'

Rossini was a great friend of Patti. When he went to visit her he used to announce his presence in the house by playing on the pianoforte with one finger the old French air: 'J'ai du tabac dans ma tabatière.' She knew at once who the visitor was, and ran to meet him. But they had not always been good friends. The first time Patti went to Rossini's house she sang some of his own music, and in order to display her vocal abilities introduced her own embellishments, especially in the aria in 'Barbiere.' Rossini was furious, demanding of her, 'But whose music is this?'

E. HERBERT CESARI.

Miscellaneous.

Captain B. S. Green, M.V.O., Director of Music to the Royal Marine Artillery, Eastney Barracks, Portsmouth, retired from that position on October 31, after fifty-four years' service. Captain Green had the distinction, up to the time of his retirement, of being the oldest serving musical director in His Majesty's Forces. He came to the R.M.A. some twenty-three years ago, since when he has gained the whole-hearted esteem and affection of the entire musical unit placed in his charge. The R.M.A. Band has travelled to all parts of the world, and accompanied the King and Queen on their trips on more occasions than any other band in the Navy or Army. The R.M.A. Band, under Captain Green, went with the present King and Queen to India on the *Medina*, on the occasion of the Delhi Durbar in 1911. On his return King George created Captain Green a Member of the Victorian Order (Fifth Class), and presented him with a gold-mounted baton. Promotion from bandmaster to second lieutenant came in September, 1911, and in May, 1914, he was made Director of Music to the R.M.A., with the rank of lieutenant, his captaincy being gazetted in 1917. He has received gifts from the past and present members of the Band, and at a farewell instrumental concert at Southampton recently he was presented by the Mayor with a handsome tea and coffee service on behalf of many of his admirers there. A similar presentation is to be made to him on the South Parade Pier, Southsea, in the name of his admirers in Portsmouth.

Mr. Sterling Mackinlay has chosen for his eighth season of light opera revivals Audran's 'Olivette,' and 'The Vicar of Bray,' by Edward Solomon, in which Rutland Barrington took the title-part at the Savoy many years ago. 'Olivette' will be given at the King's Hall during the third week of December. Those who are interested in these revivals should apply for particulars of membership to the secretary, 32, Baker Street, W.1, as the performances are not available to the general public.

The Philharmonic String Quartet, along with Mr. Josef Holbrooke and Mr. Arthur Bliss, arranged to start on November 21 for a fortnight's visit to France. Their programmes include Holbrooke's Symphonic Quintet, 'Three Dramatic Songs' 'Barrage' and 'Javanese' for string quartet, a new Quintet by Mr. Bliss, Frank Bridge's 'Three Idylls,' and the Quartets of Sir Edward Elgar and Mr. Cyril Scott, besides those of Debussy and Borodin.

The Blackheath branch of the British Music Society keeps up its busy record. Recent events have been an 'Anglo-Russian' recital by Mr. E. S. Mitchell (pianoforte) and Mr. Sidney Sheppard (violin); and a lecture, 'Notes on song,' by Mr. Cecil R. Harris. On November 21 Mr. Tom Davies inaugurated a fortnightly lecture series under the heads 'The bearing of literature on art and life,' 'The message of Piers Plowman,' and 'Walt Whitman.'

Further particulars of the scheme of the Carnegie United Kingdom Trust for the publication of musical works have been issued by the secretary (East Port, Dunfermline). Works for the 1920 scheme have to be delivered at this address by February 2.

Lieut. Charles Hoby, Mus. Doc., Bandmaster of H.M. Royal Marines, Chatham Division, has been appointed Professor of Military Music at the Royal College of Music, in succession to the late Lieut. Charles Godfrey.

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58. Almi
145. Almi
122. Almi
50. And
24. Arise
36. Arise
126. Arise
168. Arise
60. Ave
48. Ave
90. Ave
177. Be no
193. Beho
163. Beho
117. Beho
193. Beho
30. Beho
35. Beho
10. Beho
204. Besi
160. Bles
185. Bles
123. Bles
143. Bles
9. Bles
199. Bles
26. Bles
194. Bles
207. Bles
90. Bles
167. Bles
17. Chri
59. Com
102. Com
40. Com
173. Del
168. Del
127. Del
164. Exc
135. Fat
25. For
81. For
179. For
91. Fre
60. Giv
114. Giv
38. God
1. God
227. God
223. Gra
11. Gra
205. Gra
141. Ha
147. Ha
47. Ha
210. He
130. Hi
123. Hi
213. Ho
107. Ho
124. Ho
163. Ho
170. I a
82. I h
86. I h
157. I h
90. I h
54. I w
42. I w
189. I w
131. I w
156. I w
8. I w
37. I w
85. I w
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Words by Mrs. C. F. ALEXANDER.

Composed by CH. GOUNOD.

(Arranged as an Anthem with Organ Accompaniment by JOHN E. WEST.)

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Andante moderato. ♩ = 80.

p *Gt. 8 ft.*
(*Sw. coupled.*)

16 & 8 ft., *Gt. to Ped.*

crea.

Ch. 8 ft.
Sw. dim.
p
Gt. to Ped. in.

SOPRANO SOLO.
mp

There is a green hill far a - way, With-out a ci - ty wall,
Sw. *Ch.*

(*Sw.*)

Where the dear Lord was cru - ci - fied, . . Who died to save us all.
Sw. *Ch.*
crea. *dim.*

THERE IS A GREEN HILL FAR AWAY.

cres. *dim.*

We may not know, we can-not tell What pains He had to bear,

Sw. with Oboe. *Ch. 8 & 4 ft.* *dim.*

cres. *Gt.* *Sw.* *Ped.*

cres. *dim.*

But we be-lieve it was for us He hung and suffer'd there. He

Sw. *Ch.* *dim.*

cres. *Gt.* *Sw.* *Ped.*

cres. *dim.*

died that we might be forgiven, He died to make us good,

Sw. *cres.* *dim.*

cres. *dim.*

That we might go at last to Heaven, . . Saved by His pre-cious Blood.

add to Sw. *poco rit.* *dim.* *p Gt. (Sw. coupled.)*

cres. *Gt. to Ped.*

a tempo.
CHORUS, SOPRANO.

THERE IS A GREEN HILL FAR AWAY.

There was no o - ther good e - nough . . To pay the price of

ALTO.

There was no o - ther good e - nough . . To pay the price of

TENOR.

There was no o - ther good e - nough . . To pay the price of

BASS.

There was no o - ther good e - nough . . To pay the price of

a tempo.

cres.

sin ; He on - ly could un - lock the gate Of

cres.

sin ; He on - ly could an - lock the gate Of

cres.

sin ; He on - ly could un - lock the gate Of

cres.

sin ; He on - ly could un - lock the gate Of

Solo, molto espress.

Heaven, and let us in. Oh, dear - ly, dear -

Heaven, and let us in.

Heaven, and let us in.

Heaven, and let us in.

Str. 3

Gt. to Ped. in, p

THERE IS A GREEN HILL FAR AWAY.

[illegible]

THERE IS A GREEN HILL FAR AWAY.

do, We must love Him

do, We must love Him

do, We must love Him

do, We must love Him

Gt.

p Str.

Detailed description: This system contains the first four staves of the musical score. The first four staves are vocal parts, each starting with a whole rest followed by the word 'do,' and then a half note 'We', a quarter note 'must', a quarter note 'love', and a half note 'Him'. The fifth and sixth staves are for guitar and string accompaniment. The guitar part features a series of eighth-note chords. The string part begins with a piano (*p*) dynamic and includes a string section marking (*Str.*).

too, we must love Him too, And

too, we must love Him too, And

too, we must love Him too, And

too, we must love Him too, And try His

Gt.

p Str.

Ped.

Ped.

Detailed description: This system contains the next four staves. The vocal parts continue with the lyrics 'too, we must love Him too, And' for the first three staves, and 'too, we must love Him too, And try His' for the fourth. The guitar and string accompaniment continues. The guitar part has a *Gt.* marking. The string part has a *p Str.* marking. Pedal points are indicated with *Ped.* markings at the end of the system on both the guitar and string staves.

Ta

THERE IS A GREEN HILL FAR AWAY.

The musical score is arranged for voice and guitar. It consists of five systems of staves. The first four systems each have a vocal line (treble clef) and a guitar line (bass clef). The vocal lines are marked with *dim.* (diminuendo) and contain the lyrics: "try His works to do.". The guitar lines are marked with *Gt.* and *dim.*. The fifth system is a piano accompaniment for the guitar, marked with *p* (piano) and *See. coll.* (See. coll.).

Also published in Novello's Tonic Sol-fa Series, No. 9207.

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ARRANGED BY

DAN GODFREY, GEORGE MILLER, MUS. BAC.
AND OTHERS.

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In our waking hours.

VESPER HYMN.

ACTAU.

ERNEST HARRISON.

The musical score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The tempo is marked '♩ = 66.' and the dynamics are 'p'. The second system continues the vocal and piano parts, with dynamic markings 'dim.' and 'pp', and concludes with 'A-men.'

- 1 In our waking hours, and sleeping,
Holy Jesu, be Thou near;
Have us in Thy care and keeping—
Safe from fear.
- 2 With Thy love and mercy bless us;
Ere we leave Thy house to-night
Make Thy face to shine upon us,
God of Light.
- 3 May Thy Presence still go with us,
E'en though now our worship cease;
In our latest hour protect us,
God of Peace. Amen.

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MADE IN ENGLAND

In our waking hours.

VESPER HYMN.

ACTAU.

Doh = **E♭**. M. 66.

ERNEST HARRISON.

p

m	:-	s	|	f	:	m	|	r	:-	m	|	r	:	d	|	f	:	l	|	s	:	d	|
d	:-	d	|	d	:	d	|	t,	:-	t,	|	t,	:	d	|	d	:	d	|	d	:	d	|
s	:-	t	|	l	:	s	|	f	:-	s	|	f	:	m	|	f	:	f	|	m	:	m	|
d	:-	d	|	d	:	d	|	s,	:	s,	|	se,	:	l,	|	l,	:	f,	|	s,	:	l,	|

B♭.t. *f.E♭. dim.*

r	:-	m	|	r	:-	d	:	f	:-	f	|	m	:	r	|	l	:	s	|	s	:	f	|
d	:-	d	|	d	:	t.	|	f,	:-	l,	|	se,	:	t,	|	l,	:	m	|	d	:	d	|
l	:-	l	|	r	:	s.f	|	l,	:-	r	|	t,	:	m	|	d	:	t	|	l	:	la	|
fe,	:-	fe,	|	s,	:-	r,	:	r,	:	m,	:	se,	:	l,	:	m	:	m	|	f	:	f	|

pp

r	:-	—	:	m	|	d	:-	—	:	—	:	f	:	m	|
d	:-	—	:	t,	|	d	:-	—	:	—	:	d	:	d	|
s	:-	—	:	f	|	m	:-	—	:	—	:	l	:	s	|
s	:-	—	:	s,	|	d	:-	—	:	—	:	f,	:	d	|

A - men.

1 In our waking hours, and sleeping,
Holy Jesu, be Thou near;
Have us in Thy care and keeping—
Safe from fear.

2 With Thy love and mercy bless us;
Ere we leave Thy house to-night
Make Thy face to shine upon us,
God of Light.

3 May Thy Presence still go with us,
E'en though now our worship cease;
In our latest hour protect us,
God of Peace. Amen.
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Peace times again

COMPOSED BY

SIR FREDERICK BRIDGE.

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86. God be merciful unto us C. F. Lloyd 6d.	637. Hosanna to the Lord W. Jordan 4d.	192. I will sing unto the Lord Wareing 3d.
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1015. Ditto (in E flat) O. Gibbons 3d.		

PEACE LIVES AGAIN

MOTET FOR FOUR VOICES

THE WORDS BY SHAKESPEARE

(FROM KING RICHARD III., ACT V., SCENE IV.)

THE MUSIC COMPOSED BY

SIR FREDERICK BRIDGE C.V.O.; M.A.; MUS. D.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lento espressivo.

SOPRANO. *p* God, . . if . . Thy will be so, if . . *p*

ALTO. *p* God, . . if . . Thy will be so, if . . *p*

TENOR. *p* God, . . if . . Thy will be so, if . . *p*

BASS. *p* God, . . if . . Thy will be so, if . . *p*

ACCOMP. *ad lib.* *Lento espressivo. ♩ = 72.* *p* *p*

cres.

Thy will be so, En - rich the time to *cres.*

Thy will be so, En - rich the time to *cres.*

Thy will be so, En - rich the time to *cres.*

Thy will be so, En - rich the time to *cres.*

cres.

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PEACE LIVES AGAIN.

f dim. pp

come with smooth-fac'd peace, . . with smooth-fac'd peace, . .

f dim. pp

come with smooth-fac'd peace, . . with 'smooth-fac'd . . peace, . .

f dim. pp

come with smooth-fac'd peace, . . with smooth-fac'd peace, . .

f dim. pp

come with smooth-fac'd peace, . . with smooth-fac'd peace, . .

cres. f

With smi-ling plen-ty, . . and fair pros-per-ous days, . . with

cres. f

With plen-ty, . . and fair pros-per-ous days, . . with

cres. f

With plen-ty, . . and fair pros-per-ous days, . . with

cres. f

With plen-ty . . and fair pros-per-ous days, . . with

allargando. a tempo. pp

smi-ling plen-ty, and fair pros-per-ous days! . . Let

allargando. a tempo. pp

smi-ling plen-ty, and fair pros-per-ous days! . . Let

allargando. a tempo. pp

smi-ling plen-ty, and fair pros-per-ous days! . . Let

allargando. a tempo. pp

smi-ling plen-ty, and fair pros-per-ous days! . . Let

allargando. a tempo. pp

smi-ling plen-ty, and fair pros-per-ous days! . . Let

PEACE LIVES AGAIN.

them not live to taste this land's in - crease, That would with trea - son

them not live to taste this land's in - crease, That would with trea - son

them not live to taste this land's in - crease, That would with trea - son

them not live to taste this land's in - crease, That would with trea - son

wound . . this fair land's peace, . . this fair land's

wound . . this fair land's peace, . . this fair land's

wound . . this fair land's peace, . . this fair land's

wound . . this fair land's peace, . . this fair . . land's

PEACE LIVES AGAIN.

peace! . . . Peace lives a - gain, Peace lives a .

peace! . . . Peace lives a - gain, Peace lives a

peace! . . . Peace lives a - gain, Peace . . . lives a .

peace! . . . Peace lives a - gain, Peace lives a .

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with a half note 'peace!' followed by a quarter rest, then sing 'Peace lives a - gain, Peace lives a'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

- gain, . . . Peace . . . lives a - gain; . . .

- gain, . . . Peace . . . lives a - gain; . . . That she

- gain, . . . Peace . . . lives a - gain; . . .

- gain, . . . Peace lives, lives a - gain; . . .

The second system continues the vocal and piano parts. It includes tempo markings: *allargando*, *a tempo*, and *a tempo, sostenuto*. The vocal parts continue their lines, with the piano accompaniment providing a steady harmonic foundation.

PEACE LIVES AGAIN.

sostenuto. *cres.*

That she may long live here, . . . that she may

cres.

may long live here, . . . live here, . . .

p sostenuto. *cres.*

That she may long live here, . . .

p sostenuto. *cres.*

That she may long live here, . . . may

f cres.

long live here, . . . that she may long . . . live

cres.

may long live here, that she . . . may . . . long . . . live

f cres.

may long live.. here, that she may . . . long . . . live

f cres.

long live here, that she may . . . long . . . live

f cres.

PEACE LIVES AGAIN.

First system of musical notation for 'PEACE LIVES AGAIN.' It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a piano accompaniment. The lyrics are: 'here, . . . long . . . live here, . . . God . . .'. The music is in G major (one sharp) and 4/4 time. Dynamics include *ff* (fortissimo), *marcato.* (marked), and *p poco riten.* (piano, a little ritenuto). There are also accents (^) over the notes for 'here' and 'live'.

Second system of musical notation for 'PEACE LIVES AGAIN.' It consists of five staves, continuing the vocal and piano parts from the first system. The lyrics are: 'say— . . . A - men, . . . A - . . . men.' The music continues in G major and 4/4 time. Dynamics include *ppp* (pianissimo) and *marcato.* (marked). There are also accents (^) over the notes for 'A' and 'men'.

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 80. Ditto A. M. Richardson 1st.
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 82. And I saw another Angel Stanford 1st.
 83. Arise, O Jerusalem Oliver King 1st.
 84. Arise, O Lord ... G. F. Cobb 1st.
 85. Ditto ... Hervey 1st.
 86. Arise, ye people ... W. Hayes 1st.
 87. Ave Maria ... Arcadelt 1st.
 88. Ave Verum ... J. White 1st.
 89. Awake up, my glory ... F. H. Bliff 1st.
 90. Be not Thous far from me Hird 1st.
 91. Behold, God is my ... Stainer 1st.
 92. Behold, O God ... Macpherson 1st.
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 95. Beloved, if God so loved Barnby 1st.
 96. Beloved, let us love ... G. Cobb 1st.
 97. Beloved, now are we E. H. Thorne 1st.
 98. Beside Thy cradle ... J. S. Bach 1st.
 99. Blessed are they ... S. S. Wesley 1st.
 100. Blessed be the Lord ... Onseley 1st.
 101. Blessed be Thou, O Lord Lloyd 1st.
 102. Blessed is He ... A. H. Brewer 1st.
 103. Ditto ... B. Luard-Selby 1st.
 104. Ditto ... Verrinder 1st.
 105. Blessed is the man ... Oliver King 1st.
 106. Ditto ... J. Stainer 1st.
 107. Blessed Lord, O ... Lee Williams 1st.
 108. Bread of the world John E. West 1st.
 109. Break forth ... J. S. Bach 1st.
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 117. Except the Lord F. H. Cowen 1st.
 118. Father of all ... Tye 1st.
 119. For it became Him Oliver King 1st.
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 132. Hasten Thee, O God J. Hopkins 1st.
 133. Have mercy upon me J. White 1st.
 134. He that soweth ... J. B. Calkin 1st.
 135. Hide me under the shadow West 1st.
 136. Hide not Thou Thy Face Farrant 1st.
 137. Ho! ye that thirst ... C. Tye 1st.
 138. Holy, Holy, Holy ... F. Cellier 1st.
 139. How dreadful is this place Monk 1st.
 140. How still and peaceful ... C. Tye 1st.
 141. I am not worthy C. Lee Williams 1st.
 142. I am Thine, O save me Wesley 1st.
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 144. Ditto ... A. A. Gray 1st.
 145. Ditto ... C. V. Stanford 1st.
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 147. I will arise ... Ch. Wood 1st.
 148. I will go forth ... H. Blair 1st.
 149. I will go to the altar ... Reay 1st.
 150. I will go unto the altar H. Gadsby 1st.
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 152. I will magnify Thee Luard-Selby 1st.
 153. I will wash my hands A. D. Culley 1st.
 154. If any man sin Thos. Adams 1st.
 155. Ditto ... H. Hiles 1st.
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 157. In life's gay morn ... C. Tye 1st.
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 185. Lord, I call upon Thee F. H. Bliff 1st.
 186. Lord, in thankful love Schubert 1st.
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 188. Lord, we beseech Thee Batten 1st.
 189. Lord, we pray Thee Chambers 1st.
 190. Love not the world Onseley 1st.
 191. Master, what shall I do Bowes 1st.
 192. Mercy and truth ... A. Sullivan 1st.
 193. Mine eyes are ever Hamilton 1st.
 194. Mock not God's Name C. Tye 1st.
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 229. O send out Thy light ... Armes 1st.
 230. Ditto ... J. B. Calkin 1st.
 231. O Wisdom ... J. Stainer 1st.
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 233. Ditto ... E. H. Thorne 1st.
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 235. O ye that love the Lord Elliott 1st.
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 283. There is a green hill ... Gounod 1st.
 284. These are they which ... J. Goss 1st.
 285. These have left a name Hook 1st.
 286. This is the day ... Reay 1st.
 287. Thoudidst turn Thy face Attwood 1st.
 288. Thou, Lord, our Mendelssohn 1st.
 289. Thou shalt shew me the A. Gray 1st.
 290. To Thee do I lift up my soul Hall 1st.
 291. Try me, O God ... C. Wood 1st.
 292. Turn Thee again ... A. Sullivan 1st.
 293. Turn Thy face C. Lee Williams 1st.
 294. Watch ye and pray ... G. R. Vears 1st.
 295. We wait for Thy loving Armes 1st.
 296. Ditto ... Macfarren 1st.
 297. When my soul fainted J. F. Bridge 1st.
 298. Wherewithal shall a ... Alcock 1st.
 299. While all things were Macfarren 1st.
 300. While we have time H. W. Parker 1st.
 301. Who are we, O Lord C. H. Lloyd 1st.
 302. Whom have I in heaven Hiley 1st.
 303. Ditto ... Onseley 1st.
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Jeremiah xlvii. 6; Psalm xlii. 10.

Composed by MYLES B. POSTER.

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Andante maestoso. ♩ = 69.
f marcato.

ORGAN.

Git., Str. coupled.

f marcato.

SOPRANO.

f marcato.

O thou sword of the Lord, thou sword of the

ALTO.

f marcato.

O thou sword of the Lord, thou sword of the

TENOR.

f marcato.

O thou sword of the Lord, . . . thou sword of the

BASS.

f marcato.

O thou sword of the Lord, . . . thou sword of the

Full Score and Orchestral Parts may be had on hire.

2d.

A.

O THOU SWORD OF THE LORD.

pp *mp cres.* *al* *f*
 still, . . . and know that I am God, know that
pp *mp cres.* *al* *f*
 still, . . . and know that I am God, know that
pp *mp cres.* *al* *f*
 still, . . . and know that I am God, know . . . that
pp *mp cres.* *al* *f*
 still, . . . and know that I am God, know . . . that
pp *Gt. (Sac. coupled.)* *mp cres.* *al* *f*
 still, . . . and know that I am God, know . . . that
pp *coupled.*

ff rall. *ff*
 I, . . . I am God. . . .
ff rall. *ff*
 I, . . . I am God. . . .
ff rall. *ff*
 I, . . . I am God. . . .
ff rall. *ff*
 I, . . . I am God. . . .
ff rall. *ff*
 I, . . . I am God. . . .

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 833.
 884.
 478.
 597.
 801.
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 917.
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 732.
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ARTHUR M. GOODHART.

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934. A crown of grace for man Brahms	4d.	357. Behold my servant ... J. T. Bridge	3d.	999. Come, and let us return ... J. Goss	3d.
478. A few more years shall roll H. Blair	3d.	65. Behold now, praise ... J. B. Calkin	3d.	805. Come hither, ye faithful Hofmann	4d.
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1033. All Thy works ... T. Adams	3d.	855. Bless the Lord thy God Roberts	3d.	236. Come unto Me H. R. Coudrey	3d.
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699. And God shall wipe Greenish	3d.	370. Ditto ... J. F. Bridge	6d.	931. Come, ye thankful ... B. Steane	3d.
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229. And it was the third hour Elvey	4d.	875. Ditto ... E. V. Hall	3d.	1008. Ditto ... H. Oakeley	4d.
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734. And suddenly there came H. J. Wood	3d.	331. Ditto ... C. Lee Williams	3d.	688. Crown Him the B. Luard-Selby	3d.
675. And the Lord said T. W. Stephenson	3d.	1006. Blessed be the Name Macfarren	3d.	356. Daughters of Jerusalem H. J. King	3d.
357. And the wall of the city Oliver King	3d.	724. Blessed be Thou R. C. Bairstow	4d.	449. Dawns the day ... R. H. Legge	3d.
778. And there shall be signs Naylor	4d.	838. Ditto ... J. Kent	4d.	213. Day of Anger (Requiem) Mozart	6d.
404. And when the day ... C. W. Smith	3d.	400. Blessed City ... A. C. Fisher	4d.	682. Day of wrath ... J. Stainer	3d.
861. Angel Spirits P. Tchaikovsky	2d.	284. Blessed is He F. E. Gladstone	3d.	232. Death and life ... Walter Parratt	3d.
642. Angel voices, ever singing E. V. Hall	3d.	292. Ditto ... C. H. Lloyd	8d.	968. Death is swallowed up in Hollins	3d.
611. Angels from the realms Coven	3d.	292. Ditto ... A. C. Mackenzie	4d.	489. Deliver us, O Lord G. Gibbons	3d.
749. Ditto ... F. E. Fletcher	3d.	206. Blessed is the man Clarke-Whitfield	3d.	90. Distracted with care ... Haydn	4d.
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228. Art thou weary ... C. H. Lloyd	6d.	286. Blessed Jesu (Stabat Mater) Dvorak	6d.	277. Enter not into Judgment Clarke	2d.
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643. As the lord bringeth A. H. Brewer	3d.	97. Blow ye the trumpet Henry Leslie	3d.	771. Ditto ... Eaton Fanning	4d.
24. As the hart pants (s.s.t.s.) Gounod	3d.	961. Born to-day ... J. P. Sweelinck	3d.	648. Ditto ... H. Gadsby	4d.
147. Ascribe unto the Lord Travers	3d.	118. Bow Thine ear ... W. Bird	3d.	470. Eye hath not seen (s.s.) Foster	3d.
109. Ditto ... S. S. Wesley	4d.	939. Bread of Heaven ... E. German	3d.	584. Ditto (s.s.t.s.) M. B. Foster	3d.
399. At the Lamb's High E. V. Hall	3d.	1024. Break forth into joy W. G. Alcock	3d.	623. Far be sorrow ... E. V. Hall	3d.
456. At the Sepulchre H. W. Waring	4d.	774. Ditto ... H. E. Button	3d.	672. Far from the world H. W. Parker	3d.
257. Author of Life Divine Button	3d.	415. Ditto ... S. Coleridge-Taylor	3d.	329. Far from their home Woodward	3d.
660. Awake, awake ... John E. West	3d.	798. Ditto ... H. A. Matthews	3d.	364. Father, bear the prayer Brandeis	3d.
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567. Be Thou exalted ... A. E. Godfrey	3d.	680. Calm on the list'ning ear Parker	3d.	728. Forsake me not ... J. Goss	3d.
583. Be ye all of one mind A. E. Godfrey	3d.	321. Cast me not away C. Lee Williams	2d.	277. From the deep I called Spohr	6d.
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865. Behold, God is my John E. West	3d.	666. Ditto ... W. Jordan	4d.	604. Give thanks, O Israel Ouseley	4d.
636. Ditto ... F. C. Woods	3d.	533. Ditto ... J. V. Roberts	3d.	741. Give the King thy W. G. Alcock	6d.
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545. Ditto ... J. Maude Crament	3d.	488. Christians, awake ... J. Barnby	3d.	1039. Glorious in Heaven Vittoria	3d.
296. Ditto ... E. V. Hall	3d.	648. Ditto ... H. M. Higgs	4d.	2. Glory be to God S. S. Wesley	2d.
810. Be hold, I come quickly Ivor Atkins	3d.	983. Christmas Day G. von Holst	3d.	779. Glory to God in the E. M. Lee	3d.
913. Behold, I have given you C. Harris	3d.	445. Cleanse me, Lord G. F. Wrigley	3d.	341. God be merciful A. H. Mann	4d.

LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND

Dedicated to the
Rev. F. M. HARGREAVES AND THE CHOIR OF ST. MARY'S, FARNHAM ROYAL,
for whom it was composed.

LET US NOW FEAR THE LORD OUR GOD

HARVEST ANTHEM

Jeremiah v. 24; Psalm cxvii. 1, 2.

COMPOSED BY

ARTHUR M. GOODHART.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

No. 1.*

*Poco sostenuto. ♩ = 96.
solenne.*

ORGAN.

mf Gt. (Diaps.) *mf Sic. (closed.)*

Man.

The organ introduction is in G major, 4/4 time. It begins with a series of chords in the right hand and single notes in the left hand, creating a solemn atmosphere. The tempo is marked 'Poco sostenuto' with a quarter note equal to 96 beats per minute. The dynamics are mezzo-forte (mf).

Allegro moderato. ♩ = about 120.

Let us now fear the Lord our God, that

Let us now fear the Lord our God, that

Let us now fear the Lord our God, that

Let us now fear the Lord our God, that

mf Gt. (Sic. coupled.)

Ped. (Gt. coupled.)

The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the hymn tune. The organ provides accompaniment, including a guitar (Gt.) and pedal (Ped.) part. The tempo changes to 'Allegro moderato' with a quarter note equal to about 120 beats per minute. The dynamics for the vocal parts are mezzo-forte (mf).

* No. 1 (pages 2-6) may be sung as a separate Anthem if desired.

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LET US NOW FEAR THE LORD OUR GOD.

giv - eth rain, both the for - mer and the lat - ter, in his

giv - eth rain, both the for - mer and the lat - ter, in his

giv - eth rain, both the for - mer and the lat - ter, in his

giv - eth rain, both the for - mer and the lat - ter, in his

1 *cres.*
sea - son, Let us now fear the Lord our God, that *cres.*

sea - son, Let us now fear the Lord our God, that *cres.*

sea - son, Let us now fear the Lord our God, that *cres.*

sea - son, Let us now fear the Lord our God, that *cres.*

1 *cres.*

f>
giv - eth rain, both the for - mer and the lat - ter, in his

f>
giv - eth rain, .. both the for - mer and the lat - ter, in his

f>
giv - eth rain, .. both the for - mer and the lat - ter, in his

f>
giv - eth rain, both the for - mer and the lat - ter, in his

LET US NOW FEAR THE LORD OUR GOD.

mf 2

sea - son; He re - serv - eth un - to us the ap -

sea son;

sea son;

sea son;

p *Sr.*

Man.

point - ed weeks of the har - vest, the ap - point - ed weeks of the

3 *cres.*

har vest. Let us now fear the Lord our God, let us now

cres.

Let us now fear the Lord our God, let us now

cres.

Let us now fear the Lord our God, let us now

cres.

Let us now fear the Lord our God, let us now

3

f *Gl.*

Ped.

LET US NOW FEAR THE LORD OUR GOD.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "fear the Lord our God, giv - eth rain . . in his". The piano part includes a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *mf* (mezzo-forte).

Second system of the musical score. The lyrics continue: "sea - son; He re - ser - veth un - to us, . . He re -". The piano part includes a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *mp* (mezzo-piano) and *p* (piano). A 4-measure rest is indicated above the vocal staves.

Third system of the musical score. The lyrics continue: "He re - ser - veth un - to us the ap - ser - veth un - to us, re - ser - veth the ap - ser - veth un - to us, re - ser - veth the ap -". The piano part includes a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *mf* (mezzo-forte) and *mf Gl.* (mezzo-forte Grand). A 4-measure rest is indicated above the vocal staves. The system concludes with a *Ped.* (Pedal) instruction.

LET US NOW FEAR THE LORD OUR GOD.

5

point - ed weeks .. of the har - vest, Let us now

point - ed weeks of the har - vest. Let us now

point - ed weeks of the har - vest. Let us now

point - ed weeks of the har - vest. Let us now

5 add Full Sw.

fear the Lord our God, . . . let us now fear . . .

fear the Lord .. our God, . . . let us now fear . . .

fear the Lord .. our God, . . . let us now fear . . .

fear the Lord our God, . . . let us now fear . . .

Full Sw.

Gt. to Ped. in.

the Lord our God, . . . the Lord our God. . .

the Lord our God, . . . the Lord our God. . .

the Lord our God, . . . the Lord our God. . .

the Lord our God, . . . the Lord our God. . .

Gt. mf

Gt. to Ped. in.

all

all

all

all

praise

praise

praise

praise

Gt. to Ped. in.

No. 2.

LET US NOW FEAR THE LORD OUR GOD.

Allegro energico.

O praise the Lord, all ye na-tions, praise Him,

O praise the Lord, all ye na-tions, praise Him,

O praise the Lord, all ye na-tions, praise Him,

O praise the Lord, all ye na-tions, praise Him,

Allegro energico. ♩ = 120.

mf Gt. (See coupled.)

Ped.

all ye na-tions, all ye peo-ple. O

all ye na-tions, all ye peo-ple. O

all ye na-tions, all ye peo-ple. O

all ye na-tions, all ye peo-ple. O

6

praise the Lord. O praise the Lord.

praise the Lord, O praise the Lord.

praise the Lord, O praise the Lord.

praise the Lord, O praise the Lord.

6

poco pomposo.

LET US NOW FEAR THE LORD OUR GOD.

Praise Him, all ye na-tions, praise Him, all ye peo-ple.
Praise Him, all ye na-tions, praise Him, all ye peo-ple.
Praise Him, all ye na-tions, praise Him, all ye peo-ple.
Praise Him, all ye na-tions, praise Him, all ye peo-ple.

poco pomposo.
mf Sw.

rit. QUARTET OR SEMI-CHORUS. *Slower.* *Gl. to Ped. in.*
For His mer-ci-ful kind-ness is great to-ward us, His
rit. QUARTET OR SEMI-CHORUS.
rit. For His mer-ci-ful kind-ness is great to-ward us, His
rit. QUARTET OR SEMI-CHORUS.
rit. For His kind-ness, His
rit. QUARTET OR SEMI-CHORUS.
For His kind-ness, His
dim. e rit. *p* *76.*
(reduce Sw.) *p* *Ped.*

kind-ness is great to-ward us, and the truth of the Lord en-
kind-ness is great, and the truth of the Lord en-
kind-ness is great, *mf dolce.* and the truth of the Lord, of the Lord en-
kind-ness is great, *mf* and the truth of the Lord en-
kind-ness is great, and the truth of the Lord en-
7 *cres.* *cres.* *cres.* *cres.* *cres.*

LET US NOW FEAR THE LORD OUR GOD.

poco allargando.

- du - reth for ev - er, the truth of the Lord, the . . truth of the Lord en -

poco allargando.

- du - reth for ev - er, the truth of the Lord, the truth of the Lord en -

poco allargando.

- du - reth for ev - er, of . . the Lord en

poco allargando.

- du - reth for . . ev - er, en -

poco allargando.

CHORUS.
8 *Allegro risoluto.*

- du - reth for ev - er.

Praise the Lord, . . .

CHORUS.

- du - reth for ev - er.

Praise the Lord, . . .

CHORUS.

- du - reth for ev - er.

Praise the Lord, . . .

f CHORUS.

- du - reth for ev - er.

Praise the Lord, . . .

Allegro risoluto. ♩ = 104.

f Gt. (Full. Str. coupled.)

ritard.

molto rit.

pp

Man.

Ped. (Gt. coupled.)

LET US NOW FEAR THE LORD OUR GOD.

più f *poco accel.* *poco allargando.*

praise the Lord, . . . praise the Lord, O

più f *poco accel.* *poco allargando.*

praise the Lord, . . . praise the Lord, O

più f *poco accel.* *poco allargando.*

praise the Lord, . . . praise the Lord, O

più f *poco accel.* *poco allargando.*

praise the Lord, . . . praise the Lord, O

cres. *Ped.* *poco accel.* *poco allargando.*

9 *a tempo (pomposo).*

praise the Lord, all . . . ye na - tions, praise Him,

a tempo (pomposo).

praise the Lord, all . . . ye na - tions, praise Him,

a tempo (pomposo).

praise the Lord, all . . . ye na - tions, praise Him,

a tempo (pomposo).

praise the Lord, all . . . ye na - tions, praise Him,

9 *a tempo (pomposo).*

LET US NOW FEAR THE LORD OUR GOD.

10



all ye na - - tions, all ye peo - ple, O praise the

all ye na - - tions, all ye peo - ple, O praise the

all ye na - - tions, all ye peo - ple, O praise the

all ye na - - tions, all ye peo - ple, O praise the



10



Lord, O praise the Lord, praise . . . Him, all ye na - tions,

Lord, O praise the Lord, praise . . . Him, all ye na - tions,

Lord, O praise the Lord, praise . . . Him, all ye na - tions,

Lord, O praise the Lord, praise . . . Him, all ye na - tions,



LET US NOW FEAR THE LORD OUR GOD.

allargando. 11 *Come 1ma. solenne.* *cres.*

praise Him, all ye peo - - ple. Let us now fear the Lord our

allargando. *solenne.* *cres.*

praise Him, all ye peo - - ple. Let us now fear the Lord our

allargando. *f solenne.* *cres.*

praise Him, all ye peo - - ple. Let us now fear the Lord our

allargando. *f solenne.* *cres.*

praise Him, all ye peo - - ple. Let us now fear the Lord our

allargando. 11 *Come 1ma. ♩ = 96.* *f solenne.* *cres.* *Ped.*

God, . . . the Lord our God. . . .

God, . . . the Lord our God. . . .

God, . . . the Lord our God. . . .

God, . . . the Lord our God. . . .

f

The Musical Times.

EXTRA SUPPLEMENT.

August 1, 1919.

No. 964.

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TE DEUM LAUDAMUS

SET TO THE
QUADRUPLE CHANT IN F

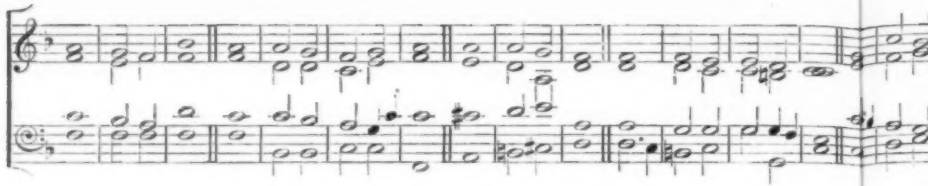
BY

H. S. OAKELEY.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

MADE IN ENGLAND.

Te Deum Laudamus



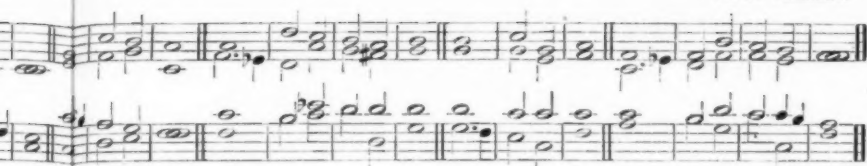
Doh is F.

m : r : d f : m : m : r d : r m : m : m : r d : d : d : t, t, l, s, : r : s : f
 d : t, d d : d : l, l, s, t, d : t, l, m, l, : l, : l, s, s, fe, s, : t, d : r
 s : f : m l : s : s : f m : r s s : se : l t m : m : r : r r : d t, : s : f m : r
 d : d d d : d : f, f, s, s, d, : m, : b : se, l, : l, : s, fe, s, r : r, s, : s, l, : t,

- F. f* **W**E praise | thee O | God : we acknowlodge | thee to | be the |
 Lord.
- F.* 2 All the Earth doth | worship | thee : the Father | ever- | -lasting.
 3 To thee all A'ngels | cry a- | -loud : the Heavens, and | all the | Powers
 there- | -in.
 4 To thee Cherubin and | Seraph- | -in : con- | -tinual- | -ly do | cry,
- 5 Holy | Holy | Holy : Lord | God of | Saba- | -oth ;
 6 Heaven and earth are full of the | Majes- | -ty : of | thy | Glo- | -ry.
 7 The glorious company | of . the A- | -postles : praise | — | — | thee.
 8 The goodly fellowship | of the | Prophets : praise | — | — | thee.
- 9 The noble | army . of | Martyrs : praise | — | — | thee.
 10 The holy Church throughout | all the | world : doth ac- | know- |
 ledge | thee.
 11 The Father | -ther : of an | infinite | Majes- | -ty ;
 12, 13 Thine honourable true and | only | Son : also the Holy Ghost, the |
 Com- | -fort- | -er.
- 14 Thou art the | King of | Glory : O' | — | — | Christ.
 15 Thou art the ever- | -lasting | Son : of | — the | Fa- | -ther.
mf 16 When thou tookest upon thee to de- | -liver | man : thou didst not ab- |
 -hor the | Virgin's | womb.
 17 When thou hadst overcome the | sharpness . of | death : thou didst open
 the Kingdom of | Heaven to | all be- | -lievers.
- 18 Thou sittest at the right | hand of | God : in the | Glory | of the |
 Father.
 19 We believe that | thou shalt | come : to be | our | Judge.
 20 We therefore pray thee | help thy | servants : whom thou hast redeemed |
 with thy | precious | blood.
 21 Make them to be numbered | with thy | Saints : in | glory | ever- | -lasting.
- 22 O Lord | save thy | people : and | bless thine | herit- | -age.
 23 Góv- | — -ern | them : and | lift them | up for | ever.
F. f 24 Dáy | by | day : wé | magni- | -fy | thee.
F. 25 A'nd we | worship . thy | Name : éver | world with- | -out | end.
- mf* 26 Vóuch- | -safe O | Lord : to kéepe us this | day with- | -out | sin.
 27 O Lord have | mercy . up- | -on us : háve | mer- | -cy up- | on us.
 28 O Lord let thy mércy | lighten . up- | -on us : as our | trust | is in | thee.
 29 O Lord in thee | have I | trusted : lét me | never | be con- | -founded.

m Laudamus.

H. S. OAKELEY.



s, : r : s : f m : m : l : s f m f : f : s : r m : d : d : f m r d :
s, : t, d : r s, : d : ta, l, r r : de r : r : r : t, d : s, : ta, l, d d : t, d :
t, : s : f m : r d : s : f : ta l : l l : l : s : s s : s : f : l s : f m :
s, : s, : l, t, d : d : f : s l : l, r : r : d t, s, d : m : f : r s : s, d : ||

F. f **WE** praise | thee O | God : we acknowledge | thee to | be the |
Lord.

F. f 2 All the **earth** doth | worship | thee : **the** | Father | ever- | lasting.
3 To thee all **Angels** | cry a- | loud : the **Heavens** and | all the |
Powers, there- | in.

4 To thee **Cherubin and** | Seraph- | in : **con-** | tinu- al- | ly do | cry,

p 5 **Holy** | Holy | Holy : **Lord** | God of | Saba- | oth ;

mf 6 Heaven and earth are **full** of the | Majes- | ty : **of** | thy | Glo- | ry.

f 7 The glorious **company** | of . the A- | postles : **praise** | — | — | thee.

8 The goodly **fellowship** | of the | Prophets : **praise** | — | — | thee.

9 The **noble** | army . of | Martyrs : **praise** | — | — | thee.

mf 10 The holy **Church** throughout | all the | world : **doth** ac- | know-
ledge | thee ;

11 **The** | Fa- | ther : **of** an | infin-ite | Majes- | ty ;

12, 13 Thine honourable **true** and | only | Son : also the Holy **Ghost** the |
Com- | fort- | er.

F. f 14 **Thou** art the | King of | Glory : **O** | — | — | Christ.

F. f 15 Thou art the **ever-** | lasting | Son : **of** | — the | Fa- | ther.

mf 16 When thou tookest upon **thee to de-** | liver | man : thou **didst** not
ab- | hor the | Virgin's | womb.

17 When thou hadst over**come** the | sharpness . of | death : thou didst
open the **Kingdom** of | Heaven . to | all be- | lievers.

f 18 Thou sittest at the **right** | hand of | God : **in** the | Glory | of the |
Father.

mf 19 We **believe** that | thou shalt | come : **to** | be | our | Judge.

p 20 We therefore **pray** thee | help thy | servants : whom thou hast
redeem- ed | with thy | precious | blood.

21 Make them to be **number- ed** | with thy | Saints : **in** | glory | ever- | lasting.

mf 22 O **Lord** | save thy | people : **and** | bless thine | herit- | age.

23 **Gov-** | — ern | them : **and** | lift them | up for | ever.

F. f 24 **Day** | by | day : **we** | magni- | fy | thee ;

25 **And** we | worship . thy | Name : **ever** | world with- | out | end.

p 26 **Vouch-** | safe O | Lord : to **keep us** this | day with- | out | sin.

27 O **Lord** have | mercy . up- | on us : **have** | mer- | cy up- | on us.

28 O Lord let thy **mercy** | lighten . up- | on us : **as** our | trust | is in | thee.

F. mf 29 O Lord in **thee** | have I | trusted : **let** me | never | be con- | founded.

NOVELLO'S PARISH CHOIR BOOK.

Te Deum Laudamus.

(For Chant, Unison, and Gregorian Settings, see separate sections.)

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Amen after the Blessing.

Andante con espressione.

A - men. Through the day Thy love has spared us;

Now we lay us down to rest; Through the si-lent watch-es guard us;

Let no foe our peace mo-lest; Je-sus, Thou our Guar-dian

be; Sweet it is to trust in Thee. be, our Guar-dian be; Sweet it is to trust in Thee.

A - men, A - men, A - men.

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O PRAISE GOD IN HIS HOLINESS

ANTHEM FOR FOUR VOICES

Psalm cl.

COMPOSED BY

ROBERT WHYTE (*circa* 1530—1574).

EDITED, FROM A MS. IN THE BRITISH MUSEUM, BY JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro maestoso.

SOPRANO. *f* O praise God in His ho - li - ness, in His ho - li -

ALTO. *f* O praise God in His ho - li - ness,

TENOR. *f* O praise God

BASS. *f* O

ACCOMP. (*For practice only.*) *f* *Allegro maestoso. ♩ = 100.*

mf - ness, His ho - li - ness, O praise God in His ho - li - ness,

mf in His ho - li - ness, O praise God in His

mf in His ho - li - ness, His ho - li - ness, O

praise God in His ho - li - ness,

mf *mf* *mf*

Another version of this Anthem is to be found in some of the old MS. books, written for eight voices, and attributed to Matthew White—a 17th century musician.

The present edition of the four-part version is transposed a fourth higher. Sufficient contrast in power should be observed between the *f* and *mf* passages throughout. (En.)

O PRAISE GOD IN HIS HOLINESS.

in His ho - li - ness, His ho - li - ness; praise Him in the fir - ma - ment
 ho - li - ness, in His ho - li - ness, His ho - li - ness; praise Him in the
 praise God in His ho - li - ness, His ho - li - ness; praise
 O praise God in His ho - li - ness;

of His pow'r, of His pow'r, praise Him in the
 fir - ma - ment of His pow'r, His
 Him in the fir - ma - ment of His pow'r, of His
 praise Him in the fir - ma - ment of His

fir - ma - ment of His pow'r, of His pow'r, His
 pow - er, praise Him in the fir - ma - ment of His
 pow - er, praise Him in the fir - ma - ment of His pow -
 pow - er, praise Him in the fir - ma -

EXTRA SUPPLEMENT.

O PRAISE GOD IN HIS HOLINESS.

November 1, 1919.

pow'r. *f* Praise Him in His no - ble acts, *mf* praise Him in His
 pow'r. *f* Praise Him in His no - ble acts, *mf* praise Him in His no - ble
 er, of His pow-er. *f* Praise Him in His no - ble acts, *mf*
 - ment of His pow'r. *f* Praise Him in His no - ble acts, *mf* praise Him in His
 no - ble acts, *f* His no - ble acts; *mf* praise Him ac - cord - ing to His ex-cel-lent
 acts, *mf* His no - ble acts; *f* praise Him ac -
 praise Him in His no - ble acts; *f* praise Him ac - cord - ing to His
 no - ble acts, *mf* His no - ble acts; *f* praise Him ac - cord - ing
 great-ness, *mf* His ex - cel-lent great - ness, *mf* praise Him ac - cord - ing to His ex-cel-lent
 - cord - ing to His ex-cel-lent great - ness, *mf* praise Him ac -
 ex-cel-lent great - ness, *mf* praise Him ac - cord - ing to His
 to His ex-cel-lent great - ness, *mf* praise Him ac - cord - ing
mf

O PRAISE GOD IN HIS HOLINESS.

great - ness, His ex - cel - lent great - - ness. Praise Him in the sound of
 - cord - - ing to His ex - cel - lent great - ness. Praise Him in the
 ex - cel - lent great - - ness.
 to His ex - cel - lent great - - ness.

the trum - pet, *mf* praise Him in the sound of
 sound of the trum - pet, *mf* praise Him in the
 Praise Him in the sound of the trum - pet,
 Praise Him in the sound of the trum - pet,

the trum - pet, in the sound of the trum - - - pet; *f* praise Him up -
 sound of the trum - pet, in the sound of the trum - pet; *f* praise Him up -
 praise Him in the sound of the trum - - - pet; *mf* praise Him up -
 praise Him in the sound of the trum - pet; *mf* praise Him up -
mf *f*

O PRAISE GOD IN HIS HOLINESS.

rall.

on the lute and harp, praise him up - on the lute and harp.

on the lute and harp, praise Him up - on the lute and harp.

on the lute and harp, praise Him up - on the lute and harp.

on the lute and harp, praise Him up - on the lute and harp.

rall.

Poco più mosso.

f Praise Him in the cym - bals and dan

f Praise Him in the cym - bals and dan

Poco più mosso. $\text{♩} = 112.$

f Praise Him in the cym - bals and dan

f Praise Him in the cym - bals and dan

f Praise Him in the cym - bals and dan

O PRAISE GOD IN HIS HOLINESS.

Praise Him in the cym - b - als and dan - ces ; praise
 ces, dan - ces ; praise
 (2) ces, dan - ces ; praise
 ces, and dan - ces, and dan - ces ; praise

Him up - on the strings and pipe. Praise Him up -
 Him up - on the strings and pipe. Praise Him up - on the well - tu - ned
 Him up - on the strings and pipe. Praise
 Him up - on the strings and pipe. Praise Him up - on the well -

on the well - tu - ned cym - b - als, praise Him up - on the well -
 cym - b - als, the well - tu - ned cym - b - als, praise Him up - on the well - tu - ned cym - b - als, the
 Him up - on the well - tu - ned cym - b - als, praise Him up -
 tu - ned cym - b - als, praise Him up - on the well - tu -
 mf
 mf
 mf
 mf
 mf

O PRAISE GOD IN HIS HOLINESS.

tu - ned cym - bals; praise
 well - tu - ned cym - bals; praise Him up -
 on the well - tu - ned cym - bals; praise Him up - on the
 ned cym - bals; praise Him up - on the loud cym -

Him up - on the loud cym - bals, praise Him up - on
 on the loud cym - bals, praise Him up - on the loud
 loud cym - bals, praise Him up - on the loud cym - bals,
 bals, praise Him up - on the loud cym - bals, the loud

Tempo lmo.
 the loud cym - bals. Let ev - er - y thing that hath breath praise
 cym - bals. Let ev - er - y thing that hath breath praise
 the loud cym - bals. Let ev - er - y thing that hath breath praise
 cym - bals. Let ev - er - y thing that hath breath praise

Tempo lmo. $\text{♩} = 100$.
 the loud cym - bals. Let ev - er - y thing that hath breath praise

O PRAISE GOD IN HIS HOLINESS

the Lord, praise the Lord. *mf* * A

the Lord, praise the Lord. *mf* * A

the Lord, praise the Lord. *mf* * A

the Lord, praise the Lord. *mf* * A

men, *f* A

men, *f* A

men, *f* A

men, *f* A

cres. men, A men, *rit.* A men.

cres. men, A men, *rit.* A men.

cres. men, A men, *rit.* A men.

cres. men, A men, *rit.* A men.

Isa

LOS

SOPRAN

ALTO

TENOR

BASS

ORGAN
(ad lib)

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Andante.

SOPRANO. *p* *cres.* Λ
Lis - ten, O isles, un - to me; and heark - en, ye

ALTO. *p* *cres.* Λ
Lis - ten, O isles, un - to me; and heark - en, ye

TENOR. *p* *cres.* Λ
Lis - ten, O isles, un - to me; and heark - en, ye

BASS. *p* *cres.* Λ
Lis - ten, O isles, un - to me; and heark - en, heark - en, ye

ORGAN. (*ad lib.*) *p* *cres.*
Andante. $\text{♩} = 72$.

peo - ple, from a - far. The Lord hath called me from the

peo - ple, from a - far. The Lord hath called me from the

peo - ple, from a - far. The Lord hath called me from the

peo - ple, from a - far. The Lord hath called me from the

p

LISTEN, O ISLES.

womb, and He hath made my tongue like a sharp sword, . .

womb, and He hath made my tongue like a sharp . . sword,

womb, and He hath made my tongue like a sharp . . sword,

womb, and He hath made my tongue like a sharp . . sword,

He hath made my tongue like a sharp sword.

He hath made my tongue like a sharp sword.

He hath made my tongue like a sharp . . . sword.

He hath made my tongue like a sharp sword.

p He shall turn the heart of the fa - thers to the chil - dren,

p He shall turn the heart of the fa - thers to the chil - dren,

p He shall turn the heart of the fa - thers to the chil - dren,

p He shall turn the heart of the fa - thers to the chil - dren,

LISTEN, O ISLES.

and the heart of the chil-dren to their fa - - thers. . . Re -

and the heart of the chil-dren to their fa - - thers. . . Re -

and the heart of the chil-dren to their fa - - thers. . . Re -

and the heart of the chil-dren to their fa - - thers. . . Re -

pent ye: for the king - dom of heaven is at

pent ye: for the king - dom of heaven is at

pent ye: for the king - dom of heaven is at

pent ye: for the king - dom of heaven is at

LISTEN, O ISLES.

[illegible][illegible]

All ha
†An En
Battle
Battle
Battle
Battle
*Bay of
†Belgia
* Ditt
Birthri
*Boys o
*British
British
*British
†Britons
*Childre
Chorus
*Come,
Come,
* Ditt
Comra

Ditt
Ditt
*Corneli
†Crown
†Empire
Empire
* Ditt
†Empire
Englan
Ditt
*First B
*Flag of
†Follow

† For Em
* For hea
† For the
Glory a
* God ble
* God ble
† God pro
* Ditto
† God sav
† Ditto
Ditto
† Ditto
Hail, sw
Ditto
* Hail to
* Hardy
* Hardy
* Heaven

† Heroes,
How sle
* Hurrah
† Hurrah
Ditto
Ditto
Hurrah !
* I want to
† It comes
Joy to th
Ditto

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Russian National Anthem, The
Maple Leaf for ever, The
Marseillaise, The

MARCHING SONGS.

Admiral Benbow
Begone! dull care
British Grenadiers, The
Charlie is my darling
Coasts of High Barbary, The
Dashing away with the smoothing iron
Flight of the Earls, The
Girl I left behind me, The
Good-morrow, Gossip Joan
Greenland Fishery, The
Heave away, my Johnny
John Peel

Less of Richmond Hill, The
Let the hills resound
Loud Tattoo, The
March of the Men of Harlech
Mermaid, The
Nuts in May
Soldier's Life, A
We be three poor mariners
Wi' a hundred pipers
Widdicombe Fair (Old Uncle Tom Cobleigh,
Young May Moon, The

NATIONAL AND FOLK-SONGS.

All through the Night
Ash Grove, The
Auld Lang Syne
Bay of Biscay, The
Bells of Aberdovey, The
Blow, blow, thou winter wind
Blue bell of Scotland, The
Flowers o' the Forest, The
Golden Vanity, The
Harp that once through Tara's halls, The
Heart of Oak
Here's a health unto His Majesty
Home, sweet home

Land of my fathers
Last Rose of Summer, The
Let Erin remember
Long, long ago
Man's a man for a' that, A
Meeting of the Waters, The
Minstrel Boy, The
Neptune and Britannia
O no, John
Red, White, and Blue, The
Scots' wha hae
Summer is a-coming in

HYMNS.

Abide with me
All people that on earth do dwell
Now thank we all our God
Onward, Christian Soldiers

Rock of Ages
Sun of my soul
Through the night of doubt and sorrow

LONDON: NOVELLO AND COMPANY, LIMITED.

FAIN WOULD I CHANGE THAT NOTE

CANZONET FOR FOUR VOICES

THE WORDS ANONYMOUS

THE MUSIC COMPOSED BY

RALPH VAUGHAN WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante tranquillo.
mp

SOPRANO.
Fain would I change that note To which fond love hath charmed

ALTO.
Fain would I change that note To . . which fond love hath charmed

TENOR.
Fain would I change that note To which fond love hath charmed

BASS.
Fain would I change that note . . To which fond love hath charmed

(For practice only).
mp

Andante tranquillo.

mf

me Long, long to sing by rote Fan - cy - ing that that harmed me ;

mf

me Long, long to sing by rote Fan - cy - ing that that harmed me ;

mf

me Long, long to sing by rote Fan - cy - ing that that harmed me ;

mf

me Long, long to sing by rote Fan - cy - ing that that harmed me ;

mf

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(1)

MADE IN ENGLAND.

FAIN WOULD I CHANGE THAT NOTE.

Yet when this thought doth come "Love is the per - fect sum Of

Yet when this thought doth come "Love is the per - fect sum Of

Yet when this thought doth come "Love is the per - fect sum Of

Yet when this thought doth come "Love is the per - fect sum Of

all de - light," I have no o - ther choice . . . Ei - ther for

all de - light," I have no o - ther choice . . . Ei - ther for

all de - light," . . . I have no o - ther choice, . . . no

all de - light," . . . I have no o - ther choice . . .

pen or voice To sing or write.

pen or voice To sing or write.

o ther choice Ei - ther for pen or voice To sing or write.

Ei - ther for pen . . or . . voice To sing or write.

dim. p

FAIN WOULD I CHANGE THAT NOTE.

mp

O Love, they wrong thee much That say thy sweet is bit - ter,

mp

O Love, they wrong thee much That say . . thy sweet is . . bit - ter,

mp

O Love, they wrong thee much That say thy sweet is bit - ter,

mp

O Love, they wrong thee much That say thy sweet is . . bit - ter,

mf

When thy rich fruit is such, As no - thing can be sweet - er.

mf

When thy rich fruit is such, As no - thing can be sweet - er.

mf

When thy rich fruit is such, As no - thing can be sweet - er.

mf

When thy rich fruit is such, As no - thing can be sweet - er.

p *cres.*

Fair house of joy . . and bliss Where tru - est plea - sure is, I do a -

p *cres.*

Fair house of joy . . and bliss Where tru - est plea - sure is, I do a -

p *cres.*

Fair house of joy . . and bliss Where tru - est plea - sure is, I . . do a -

p *cres.*

Fair house of joy . . and bliss Where tru - est plea - sure is, I do a -

FAIN WOULD I CHANGE THAT NOTE.

dim.

- dore thee; I know thee what thou art, I.. serve . . thee with my

dim.

- dore thee; I know thee what thou art, I know thee what . . thou art, I serve thee

dim.

- dore thee; . . I know thee what thou art, I know thee what thou

dim.

- dore thee; . . I know thee what . . thou art, I

f *dim.*

p *pp*

heart, And fall . . . be - fore thee. . . .

p *pp*

with my heart, And fall be - fore thee. . . .

p *pp*

art, I serve thee with my heart, And fall be - fore thee. . . .

p *pp*

serve thee with my heart, And fall be - fore thee. . . .

p *pp*

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17 A
18 W
19 J
20 E
21 S
22 P
23 F
24 J
25 A
26 F
27 O
28 G
29 D
30 A
31 T
32 C
33 T
34 F
35 H
36 C
37 O
38 I
39 A
40 D
41 A
42 S
43 C
44 G
45 H
46 L
47 S
48 T
49 O
50 W
51 C
52 W
53 W
54 F
55 B
56 T
57 E
58 C
59 S
60 T
61 T
62 R
63 B
64 E
65 S
66 C
67 A
68 S
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ROLLING DOWN TO RIO

THE WORDS WRITTEN BY RUDYARD KIPLING

THE MUSIC COMPOSED BY

EDWARD GERMAN.

ARRANGED AS A PART-SONG FOR S.A.T.B. BY THE COMPOSER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro marcato.

SOPRANO. *sf* *mf*
I've nev - er sailed the

ALTO. *sf* *mf*
I've nev - er sailed the

TENOR. *sf* *mf*
I've nev - er sailed the

BASS. *sf* *mf*
I've nev - er sailed the

PIANO. *Allegro marcato. ♩ = 108.*
fff *sf* *mf*
Ped. Ped.

A-ma-zon, I've nev - er reached Bra - zil ; But the "Don" and the "Mag - da -

A-ma-zon, I've nev - er reached Bra - zil ; But the "Don" and the "Mag - da -

A-ma-zon, I've nev - er reached Bra - zil ; But the "Don" and the "Mag - da -

A-ma-zon, I've nev - er reached Bra - zil ; But the "Don" and the "Mag - da -

Ped. *

Also published in NOVELLO'S TONIC SOL-FA SERIES, No. 2303 ; and for Male Voices (T.T.B.B.) in THE ORPHEUS, No. 551 ; and NOVELLO'S TONIC SOL-FA SERIES, No. 2275

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ROLLING DOWN TO RIO.

le - na," They can go there when they will! Ah!
le - na," They can go there when they will! Ah!
le - na," They can go there when they will! Ah!
le - na," can go there when they will! Ah!

Yes, week - ly from South - amp - ton, Great steam - ers white and gold, Go .
 Yes, week - ly from South - amp - ton, Great steam - ers white and gold, Go .
 Yes, week - ly go, Go
 Yes, week - ly from South - amp - ton, Great steam - ers white and gold, Go .

roll - ing down to Ri - o, (Roll down, roll down to Ri - o!) And I'd
 roll - ing, roll ing, (Roll down, roll down to Ri - o!) And I'd
 roll - ing down to Ri - o! (Roll down, roll down to Ri - o!) I'd
 roll - ing down to Ri - o! (Roll down, roll down to Ri - o!) I'd

a tempo marcato.
a tempo marcato.

Ped. * Ped. *
 (3)

ROLLING DOWN TO RIO.

like to roll to Ri - o Some day be - fore I'm old ! to roll,

like to roll to Ri - o Some day be - fore I'm old ! to roll,

like to roll to Ri - o Some day be - fore I'm old ! to roll,

like to roll to Ri - o Some day be - fore I'm old ! to roll,

mf *Ped.* *

rit. *ff* *a tempo risoluto.*
I'd like to roll to Ri - o Some

rit. *ff* *a tempo risoluto.*
I'd like to roll to Ri - o Some

rit. *ff* *a tempo risoluto.*
I'd like to roll to Ri - o Some

rit. *ff* *a tempo risoluto.*
I'd like to roll to Ri - o Some

rit. *ff* *a tempo risoluto.*
I'd like to roll to Ri - o Some

Ped. *

ROLLING DOWN TO RIO.

day be-fore I'm old!

day be-fore I'm old!

day be-fore I'm old!

day be-fore I'm old!

ff

Ped. * *Ped.* *

af *mf*

I've nev-er seen a Jag-u-ar, Nor

af *mf*

I've nev-er seen a Jag-u-ar, Nor

af *mf*

I've nev-er seen a Jag-u-ar, Nor

af *mf*

I've nev-er seen a Jag-u-ar, Nor

ff *mf*

Ped. * *Ped.* * *Meno mosso.*

pp

yet an Ar-ma-dill-O dil-low-ing in his ar-mour, And I

pp

yet an Ar-ma-dill-O dil-low-ing in his ar-mour, And I

pp

yet an Ar-ma-dill-O dil-low-ing in his ar-mour, And I

pp

yet an Ar-ma-dill-O dil-low-ing in his ar-mour, I

Meno mosso.

pp

Ped. *

ROLLING DOWN TO RIO.

A tempo.

s'pose I nev - er will, Ah! Un . . .

s'pose I nev - er will, Ah! Un . . .

s'pose I nev - er will, Ah! Un . . .

s'pose I nev - er will, Ah! Un . . .

A tempo.

cres. e rall. *a tempo marcato.*

- less I go to Ri - o These won - ders to be - hold, Go . . roll - ing down to

cres. e rall. *f*

- less I go to Ri - o These won - ders to be - hold, Go . . roll - ing,

cres. e rall. *f* *p*

- less I go, Go roll - ing down to

cres. e rall. *f* *p*

- less I go to Ri - o These won - ders to be - hold, Go . . roll - ing down to

a tempo marcato. *mf* *p*

p ten. *cres. e rall.* *sf* *p*

Péd.

ROLLING DOWN TO RIO.

Ri - o, Roll real - ly down to Ri - o! Oh, I'd love to roll to
roll - ing, Roll real - ly down to Ri - o! Oh, I'd love to roll to
Ri - o, Roll real - ly down to Ri - o! I'd love to roll to
Ri - o, Roll real - ly down to Ri - o! I'd love to roll to

* *Ped.* *

Ri - o Some day be - fore I'm old! to roll,
Ri - o Some day be - fore I'm old! to roll,
Ri - o Some day be - fore I'm old! to roll,
Ri - o Some day be - fore I'm old! to roll,

Ped. *

ROLLING DOWN TO RIO.

rit. *ff* *a tempo risoluto.*

I'd love to roll to Ri - o Some day be-fore I'm

rit. *ff*

I'd love to roll to Ri - o Some day be-fore I'm

rit. *ff*

I'd love to roll to Ri - o Some day be-fore I'm

rit. *ff* *a tempo risoluto.*

Ped. * *Ped.* * *Ped.* *

old !

old !

old !

old !

lunga pausa.

ff *Ped.* * *ff* *ff* *ff* *Ped.* *

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AND

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TO CORRESPONDENTS.

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, will be interesting.

THE AMATEURS OF LONDON.

It is satisfactory to those who desire and have laboured for the general diffusion of a taste for music amongst all classes of the community, to observe the sure results of what has been doing for the last few years.

Some twenty years since, the execution of concerted and choral music in private was almost unknown; indeed it then required more than ordinary industry to organise such a performance. The libraries of the few, who possessed classical works then only in MS. had to be visited, much diligence used in multiplying sufficiently the copies, and then the small number of performers who could be got together, although "willing," were far from "able to take a part." Some zealous individuals, about the time mentioned, formed themselves into a society called the "Classical Harmonists," and such was the existing scarcity of able amateurs, that for several years their limited number of some twenty members, "willing and able to take a part," remained incomplete.

This society was the parent of many other associations, having for their object the performance of somewhat similar music; and the

influence of this constant private performance of the highest classical works, and the production of good printed copies, on the taste and practical ability of the amateurs of London, that we find in 1834 that there was designed and effectively carried into execution, the Amateur Festival—a meeting which was highly creditable to all engaged, and was very beneficial to the excellent charity to which the surplus funds were dedicated. The taste for this rational and delightful manner of passing the evening, has so much increased since 1834, that the many important societies existing in London are more in number than the individual members required for the formation of the parent society, besides the numerous friendly meetings where the young people of neighbouring families join for the execution of concerted music.

With this growing feeling, it is not surprising, that when a few years ago, Mr. Mainzer, Mr. Hullah, and others, proposed to teach the rudiments of singing to large classes at a small individual cost, that great numbers should have been found willing to avail themselves of their assistance, and that their schools should have been crowded. It is to be regretted that the foes, and still more injudicious friends, should have done some damage to these systems, which pretended to teach no more than the rudiments, by ascribing results to them which they never proposed to achieve. The retirement from the classes of these self-deceived persons has given an appearance of falling off in the interest of these schools not warranted by fact. There is this comfort for the doubters, and answer to the sneerers, who are dissatisfied with the slow advance, that the aggregate of all the efforts made in the last twenty years, has created a body of amateurs in London capable of doing much themselves, and giving them a high appreciation of exalted talent in professors, and affording abundant promise of great future advancement for the cause of good music.

NEW PUBLICATIONS.

A VERY important contribution to the cause of good music has been made by the publication of several numbers of a series of "Cheap Classics." They are printed in vocal score with a separate accompaniment for the organ or piano-forte; great pains having been taken with the engraving and printing, so that they are emphatically "cheap" both in quantity and quality. For instance, Spohr's great oratorio of "The Last Judgment," is complete for 7s. 6d.; Mozart's Masses at 2s. 6d. and 3s. 6d. each; and Haydn's Masses from 4s. to 6s.

It is probable that this experiment to give the public music at a cheaper rate than usual, will be attended with better success than has hitherto been the case; because former reprints have usually consisted of non-copyright works already to be found in a great variety of shapes. But the present series consists of standard and much-sought-after works, only previously to be obtained at a high price.

The last month has also produced the concluding numbers of Boyce's collection of Cathedral Music printed in separate Vocal Parts. Choral Societies can now perform some of the services produced by the great English Cathedral writers, which previously to the present publication were sealed books. It will doubtless be one means of that great improvement so much to be desired, in the Cathedral and Church Service, as a very extensive choir can be supplied with sufficient copies at a trifling cost.

It is intended, that the valuable collection of cathedral music made by Dr. Arnold, be immediately published in the same manner in separate vocal parts.

It would surely be found, that in many parishes, a sufficient number of persons having voices, might be found, who, with proper instruction from their organist, and regular preliminary practice, might relieve the parochial service from the horrid infliction of the charity children's present mode of singing. At all events, one of the difficulties to the effective performance of the church service has been removed by these publications in separate vocal parts.

FELIX MENDELSSOHN BARTHOLOMY.

THE greatest event of this almost unprecedentedly brilliant season is, undoubtedly, the arrival of Dr. Mendelssohn. At the last Philharmonic Concert the effect of his presence manifested itself in two ways. The densely crowded state of the room, and the admirable manner in which the orchestra performed its important part in the concert, were alike attributable to Dr. Mendelssohn. If the directors for 1844 had effected nothing else than the engagement of that great musician, they would still be entitled to the gratitude of the subscribers, for having done the wisest thing that has ever been done since the society came into existence.—*Musical World*.

BRIEF CHRONICLE OF THE LAST MONTH.

MADAME ANNA THILLON made a highly successful debut before an English audience at the Princess's theatre, on the 2nd, in Auber's opera "Les Diamans de la Couronne."

THE ROYAL SOCIETY OF FEMALE MUSICIANS gave their annual concert at the Hanover-square Rooms on the 3rd. The first part consisted of selections from the Creation, and Beethoven's Mass in C, with an effective chorus of one hundred voices. The object of this institution is to make a fund for the relief of its indigent members. Several first-rate professors lent their aid, most of the female portion of whom are members of this excellent society.

ABBEY GLEE CLUB.—A prize of ten guineas, offered by William Dixon, Esq., for the best madrigal, was awarded to Mr. James Coward. There were two other candidates, whose productions were greatly admired.

THE MESSIAH.—This great work of the immortal Handel was written in twenty-one days; it was commenced on the 22nd of August, 1741; its three parts being the work respectively of six, nine, and six days; and the last page of the original score intimates that it was finished on the 12th of September. The original was presented by Handel to the Foundling Hospital, where it has since remained, and where it is highly valued.—*Dramatic and Musical Review*.

ENCORES.—The York Choral Society gave a concert to a very numerous audience. The first part was Handel's *Acis and Galatea*; it passed off well and gave great satisfaction. The second part was a miscellaneous collection, which was not all performed, from the following circumstance:—the second song was Handel's "Sweet Bird," which elicited such immense applause, that the performers could not proceed with the next piece, and it being a standing rule with the committee to allow no encores, the concert broke up.—*From a Correspondent of the Musical Examiner*.

MADAME HASSELT BARTH (a German singer of some celebrity), has recently erected at her own expense a monument over the too long neglected grave of MOZART. It is a tablet of gray marble, surmounted by a medallion head of the great composer. It bears an inscription briefly characteristic of the talent of Mozart. "Jung, gross, spat erkannt, nie erreicht." ("Young, great, late acknowledged, never equalled.")—*Foreign Quarterly Review*.

WESTERN MADRIGAL SOCIETY.—This society met to award the prize of ten guineas given by — Evans, Esq., for the best madrigal in imitation of the ancient masters. It will be recollected that this prize was wrested from the hands of Professor Taylor, of Gresham College, it having been discovered that his madrigal to which the prize had been awarded, contained something more than the "imitation of the ancient masters," and that in fact, several bars had been "begged, borrowed, or stolen," from *Lucea Marczio*. The composition No. 11, "Wither away thou truant swain," was almost unanimously declared to be the best entitled to the prize; it was found to be the composition of Mr. Nethercliff.—*Maestro*.

MR. JOHN HULLAN is continuing his system of instruction in singing on the Wilhelm method, at the Apollonicon Rooms, with undiminished success.

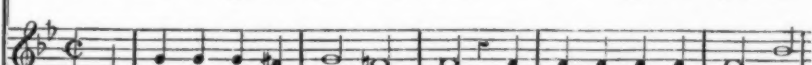


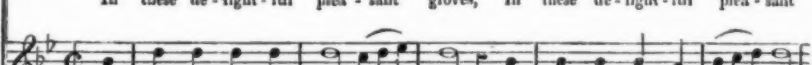
En these delightful pleasant Groves.

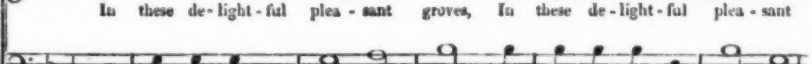
PURCELL.

Moderato.

Soprano. 
 In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

Alto. 
 In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

Tenore, (8^{va} lower.) 
 In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

Basso. 
 In these de-light-ful plea-sant groves, In these de-light-ful plea-sant


 groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py


 groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py


 groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py


 groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py


 loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant


 loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant


 loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant


 loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

IN THESE DELIGHTFUL PLEASANT GROVES.—PUNCELL.

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and laugh - - -

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance, - - - laugh, - -

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance, - - laugh, - -

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and laugh, - - -

laugh, - - - laugh, - - - laugh and sing;

... laugh, - - - and laugh, and laugh - - - and sing;

... laugh, - - - and laugh, laugh - - - and sing;

laugh, - - - laugh, - - - laugh and sing;

IN THESE DELIGHTFUL PLEASANT GROVES.—PURCELL.

Thus, thus, thus ev' - ry hap - py, hap - py liv - ing thing, Re -

Re - - - - - vel in the cheer - ful spring. *Soft.*
 - - - - - vel in the spring. Re - -
 - - - - - vel in the cheer - ful spring. Re - -
 Re - - - - - vel in the cheer - ful spring. - - -

Soft. Re - - - - - vel in the cheer - ful spring. *Loud.*
 - - - - - vel in the cheer - ful spring. *Loud.*
 - - - - - vel in the cheer - ful spring. *Loud.*
Soft. Re - - - - - vel in the cheer - ful spring *Loud.*

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PART II.—13. Blowing Bubbles.—14. Super Flumina Babylonis.—15. Prayer.—16. Shepherd Boy.—17. The Sea.—18. Contentment.—19. Fraternity.—20. Night Song.—21. Consolation.—22. Hymn.—23. The World we have not seen.—24. Psalm XV.

PART III.—25. The Mountaineer.—26. Man.—27. The Linnet.—28. Pull all together.—29. The Orphan's Prayer.—30. Peace, Hope, and Rest.—31. Psalm XIX.—32. Heaven.—33. Come, Soul of Song.—34. Sea Song.—35. Barcarole.—36. The Farewell.

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I will arise	-	-	-	Creyghton
Sanctus	-	-	-	Child
O pray for the peace of Jerusalem	-	-	-	Child
Praise the Lord, O my soul	-	-	-	Child
Lord, for thy tender mercies	-	-	-	Farrant
Hide not thou thy face	-	-	-	Farrant

(To be continued.)

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BRIEF CHRONICLE.

Continued from page 2.

The Grand Musical Festival of the Lower Rhine will be this year held at Cologne, on the first and second days of Pentecost. The orchestra of more than 2,000 performers, under Henri Don, first chapel-master of the Cathedral.

THE SACRED HARMONIC SOCIETY produced an oratorio, "The Death of Abel," by Mr. Perry, the leader of their society, on the 17th. The work was well received, but the room was far from full.

MR. MAINZER is still in Edinburgh and is about to proceed to the Highlands for the formation of classes. The good folk of Scotland are in hopes to determine Mr. Mainzer to remain amongst them even should he not be a successful candidate for the Edinburgh professorship of music.

There is a new oratorio, "The Deliverance of Israel from Babylon," which is being published in monthly parts. The music is by an Englishman, Mr. William Jackson, of Masham. This is a bold undertaking for a young musician, but judging from the works which he has formerly published, one which he will creditably complete.

At the ANCIENT CONCERTS during the last month, the following choral works have been produced.

Under the Direction of Earl Howe.

Chorus, "Gloria in Excelsis"..... Hummel.
Chorale, "O magnify the Lord," (1597)... Eccard.
Chorus, "Hark! the Angels' voice"..... Himmel.
" " "The dead shall live"..... Handel.
" " "Gird on thy sword" (Saul)..... Handel.

Under the Direction of Prince Albert.

Chorale, (1544)..... I. S. Bach.
Quartett and Chorus, "Qui fredda sta"... Graun.
Chorus, "He rebuked the Red Sea"..... Handel.
Motett, "Ave Verum"..... Mozart.
Selection from Twelfth Mass "Kyrie and Gloria"..... Mozart.

Under the Direction of Lord Cawdor.

Aria and Coro, "Qui presso al mio Gesù" I. S. Bach.
"Magnificat"..... Mozart.
Chorus, "Ye sons of Israel," (Joshua)..... Handel.
Coro, "Non sdegnare"..... Gluck.
Chorus, "How excellent," (Saul)..... Handel.

Under the Direction of the Duke of Cambridge.

Coronation anthem, "The King shall"... Handel.
Selection from Mass in C..... Cherubini.
Chorus, "Immortal Lord"..... Handel.
Chorus, "The many rend the skies"..... Handel.
Chorus, "O, sing praises"..... I. S. Bach.

THE HABITS OF PROFESSED MUSICIANS.—Most men who have been remarkable for longevity have been fond of music. Professed musicians, with all their eccentricities and their constant residence in great cities, free living and late hours, will be found to have the advantage over persons of every other profession. It is an exhilarating recreation, that always furnishes company in solitude, relieves weariness, and dispels gloomy thoughts. Instances of suicide amongst musicians are comparatively very rare: although some have met with sad reverses, yet scarcely can an instance be found of cruelty remaining in the breast of a real musician—his soul is all harmony. I could never

bring myself to encourage a father to chide his son for losing his time at a musical instrument. I like the simplicity of Lavater's maxim—"Keep at least three paces from him who hates bread, music, and the voice of a child."—*Musical World.*

Mr. George Cooper, organist of St. Sepulchre's, has been appointed "organist and singing master" at Christ's Hospital.

CHORAL FUND.—The annual concert of this institution took place on the 24th. We understand that fourteen widows, independently of orphans, are now receiving support from its funds; pensions are also granted to many of its infirm and afflicted members.

ROME.—They are about to erect a monument in that city to Palestrina, the regenerator of the religious music of the sixteenth century.

HAYDN AND SHERIDAN.—During the peace of Amiens, Sheridan and Haydn were rival aspirants to the honour of a seat in the National Institute of France. Haydn being the successful candidate, Sheridan publicly expressed his indignation at the choice the Institute had made. Haydn, when he heard how ill the orator bore his disappointment, sent him a letter of consolation, in which he begged him to consider that it was no wonder a German composer should have made a more acceptable overture than a British senator—*Maestro.*

OXFORD FESTIVAL.—Great exertions are being made to render the approaching musical festival at Oxford, a most imposing and brilliant one. Sir H. R. Bishop has engaged many of the most eminent vocal and instrumental performers now in England. Handel's *Messiah* will, we believe, be the only complete sacred composition performed.

THALBERG has announced a morning concert, for Tuesday, May 28th, at the Hanover Square Rooms.

SABILLA NOVELLO gives an operatic performance and concert at the Princess's Theatre, on the 30th of May, in which she will be assisted by Sivori and a host of talent.

SACRED HARMONIC SOCIETY.—The Creation was performed on the 31st instant; principal vocalists, Madame Caradori Allan, Hobbs, and Staudigl.

ROYAL SOCIETY OF MUSICIANS.—Handel's *Messiah* will be performed for the benefit of this highly useful Society on Wednesday, June 6, by the eminent talent engaged at the Ancient Concerts.

DR. CALCOTT'S CELEBRATED TRIO.—Dr Calcott's well known trio to the beautiful words "Forgive, blest shade, the tributary tear," is said to have been composed while on a visit to the Isle of Wight. Certain it is that the words were taken from an epitaph on the tomb of Mrs. Berry, in Brading, in the same island, not far distant from St. John's, and may be seen in the churchyard to this day. The poet's name is entirely unknown. Dr. Calcott's music is admirably adapted to the words. He seems to have been sensibly alive to the pathos so happily expressed therein; and it is not too much to say, he hath conferred an immortality on the poet's verse by enshrining it in one of the emanations of his refined and creative genius.—*Vide "Brettells' Hand-book to the Isle of Wight."*

CONCERTS FOR THE CURRENT MONTH.

- May 30. Miss Sabilla Novello, Evening, Princess Theatre
M. Muhlenfeldts, Evening, Princess' Concert Room
Mrs. Anderson, Morning, Opera Concert Room
31. Creation, Evening, Exeter Hall
Miss Byfield, Evening, Marylebone Institution
- June 1. Moscheles and Ernst, Morning, Hanover-square
3. *Messiah*, Morning, Hanover-square
Fifth Societa Armonica, Evening, Hanover-sq.
4. Blagrove's 2nd, Evening, 18, Mortimer-st.
5. *Messiah*, Evening, Hanover-square
6. *Alexander's Feast*, Hanover-square
7. John Parry, Evening, Hanover-square
Macfarren and Davison's 3rd, Evening, Princess' Concert Room
10. Mme. Dulcken, Morning, Opera Concert Room
Sixth Philharmonic, Evening, Hanover-square
11. Marras, Morning, Hanover-square
Miss Burfield, Evening, Hanover-square
12. Case and Blagrove, Evening, Hanover-square.
13. Cipriani Potter, Morning, Hanover-square
14. Benedict's, Morning, Opera House
18. Blagrove's 3rd, Evening, 18, Mortimer-street.
21. Sixth Societa Armonica, Evening, Hanover-sq.
24. Mr. and Mrs. Seguin, Morning, Hanover sq.
Seventh Philharmonic, Evening, Hanover-sq.
25. Sterndale Bennett, Evening
27. François Cramer, Morning, Hanover-square

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Volumes 17 to 31 contain MOZART'S MASSES, with the Accompaniment, by VINCENT NOVELLO.—No. 1, 3s. 6d.; 2, 3s. 6d.; 3, 3s. 6d.; 4, 3s.; 5, 3s.; 6, 3s. 6d.; 7, 3s. 6d.; 8, 2s. 12, 8s. 6d.

Volume 35, SPOHR'S "LAST JUDGMENT," an Oratorio, the Accompaniment by VINCENT NOVELLO, price 7s. 6d.

Volume 36, WEBER'S ANTIPHONS AND MOTETTS (first published in 1782), with separate Accompaniment, by VINCENT NOVELLO, price 7s.

TO BE CONTINUED.

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A HYMN OF PRAISE.—(Lobgesang) First Symphonia Cantata for Voices and Instruments, arranged with an Accompaniment for the Pianoforte, by the Author, 21s.—The separate Vocal Parts, 8s.; Orchestral Parts, 70s.; The full Score, ; Arranged as a Duo, for Pianoforte,

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"AS THE HASTY PANTS"—The 42nd Psalm for Soprano, Solo, and Chorus, arranged with an Accompaniment for the Pianoforte by the Author, Op. 42, 10s. The separate Vocal Parts, 5s.; Instrumental Parts, 15s.; the full Score, 18s.

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|---|-------|
| 1. The Overture, as a Duo, arranged by the Author | 4 0 |
| 3. T. God on high be thanks | 2 1 6 |
| 4. A id the many that believed | 1 6 |
| 6. Men, brethren, and fathers (Stephen's Song) | 2 0 |
| 7. Jerusalem, thou that killest the prophets | 1 6 |
| 8. Stone him to death (Chorus) | 2 0 |
| 11. Happy and blest are they | 2 0 |
| 12. Consume them all | 2 0 |
| 13. But the Lord is mindful of His own | 1 6 |
| 16. Sleepers, wake, a voice is calling (Chorale) | 1 0 |
| 18. O God, have mercy | 2 0 |

- | | |
|---|-----|
| 20. I praise thee, O Lord (Air and Chorus) | 2 0 |
| 25. Now we are ambassadors (Duetline) | 1 0 |
| 26. How lovely are the messengers (Chorus) | 2 0 |
| 27. I will sing of thy great mercies | 1 6 |
| 29. O thou the true and only light (Chorale) | 1 0 |
| 30. But Paul and Barnabas | 2 0 |
| 31. For so hath the Lord (Duet) | 2 0 |
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BEING A

RECORD OF SERVICE

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FEW NOTES ON SPORT

BY

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